C. S. LANG

Score Reading Exercises

in 2, 3 & 4 parts

BOOK 2

NOVELLO

Score Reading Exercises
in 2, 3 & 4 parts

BOOK 2 (G, F & C clefs)

by C. S. LANG

Primer 124

NOVELLO
Borough Green Sevenoaks Kent

Cat. No. 63 0124 10

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Extracts from the following works have been used :

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BACH	Art of Fugue, Contrapunctus No. 3	80
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	„ „ „ No. 5	76
	„ „ „ No. 7	93
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PREFACE

Facility in score-reading is not easily acquired, and at the very outset the student is too often faced with difficulties which are quite beyond his powers.

Intricate examples in four parts, and the added difficulties that arise when the parts cross, are obstacles which should be approached gradually.

The examples in this book are therefore carefully graded. They begin with simple exercises in two and three parts and ascend through easy stages to the standard required for the F.R.C.O. and other examinations which include in their tests score-reading from the G, F, and C clefs.

In some cases the exercises are probably more difficult than those which the candidate is likely to encounter under examination conditions. This has been deliberate, for the added confidence thus gained should prove a valuable asset.

Examples from the classics have been freely used. Some of them will be known to the student, but at least they will be unfamiliar when set out in score with the C clef.

Students are recommended to adopt a slow pace ; speed will come with practice. In the case of the more difficult exercises, students are strongly advised to practise them until they can be played fluently.

C. S. L.

London, 1950.

ONE HUNDRED SCORE-READING EXERCISES

G, F and C Clefs

in Two, Three and Four Parts

BY

C. S. LANG

TWO PARTS

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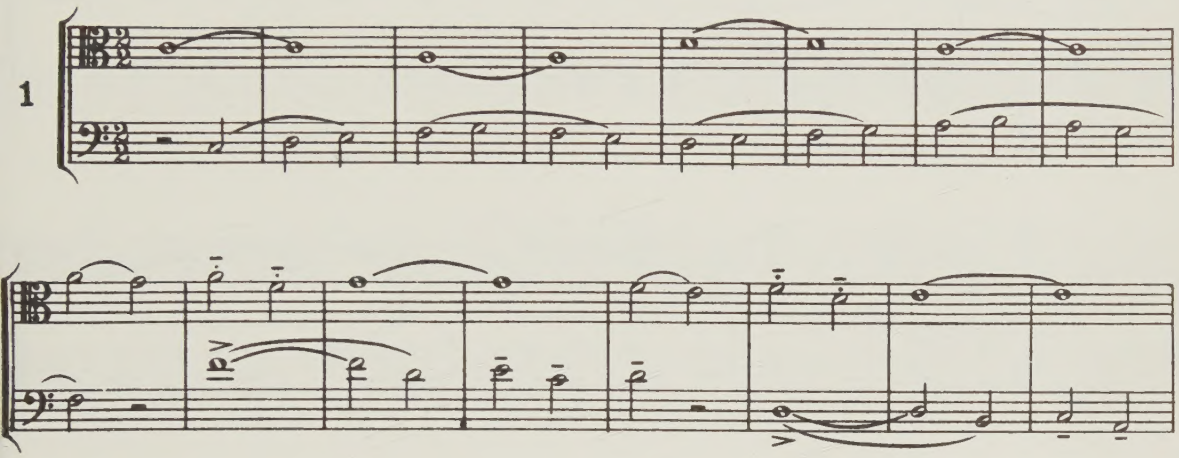

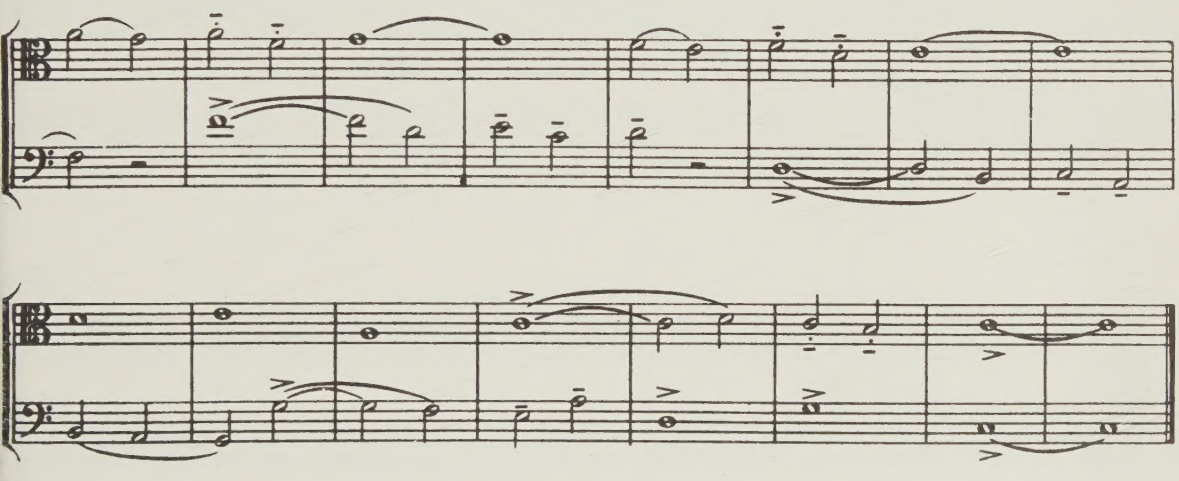

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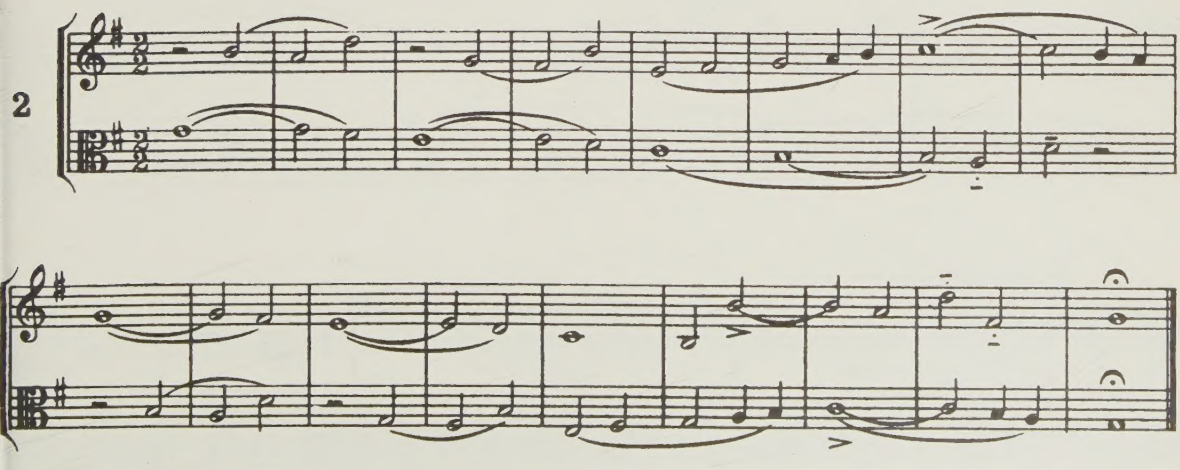

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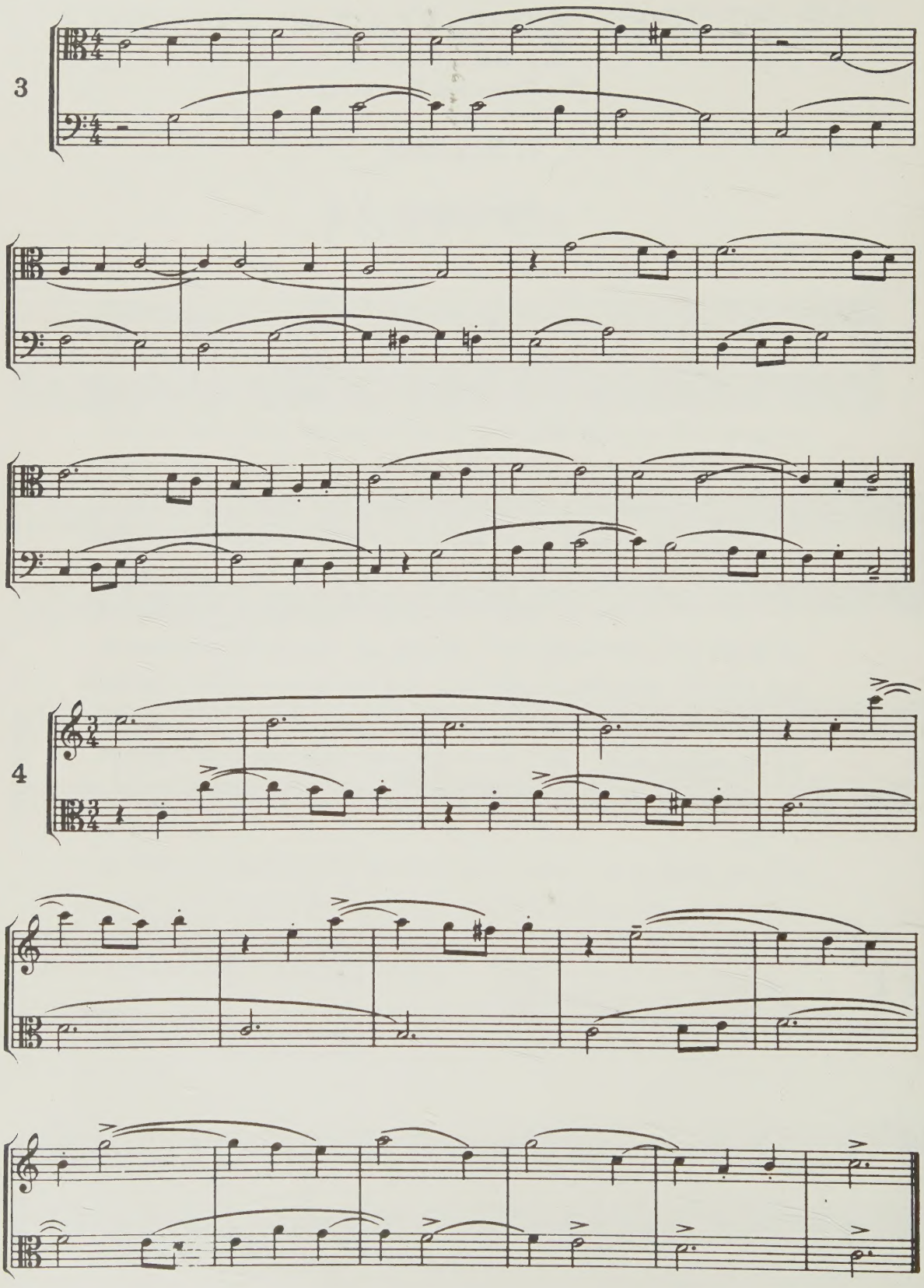
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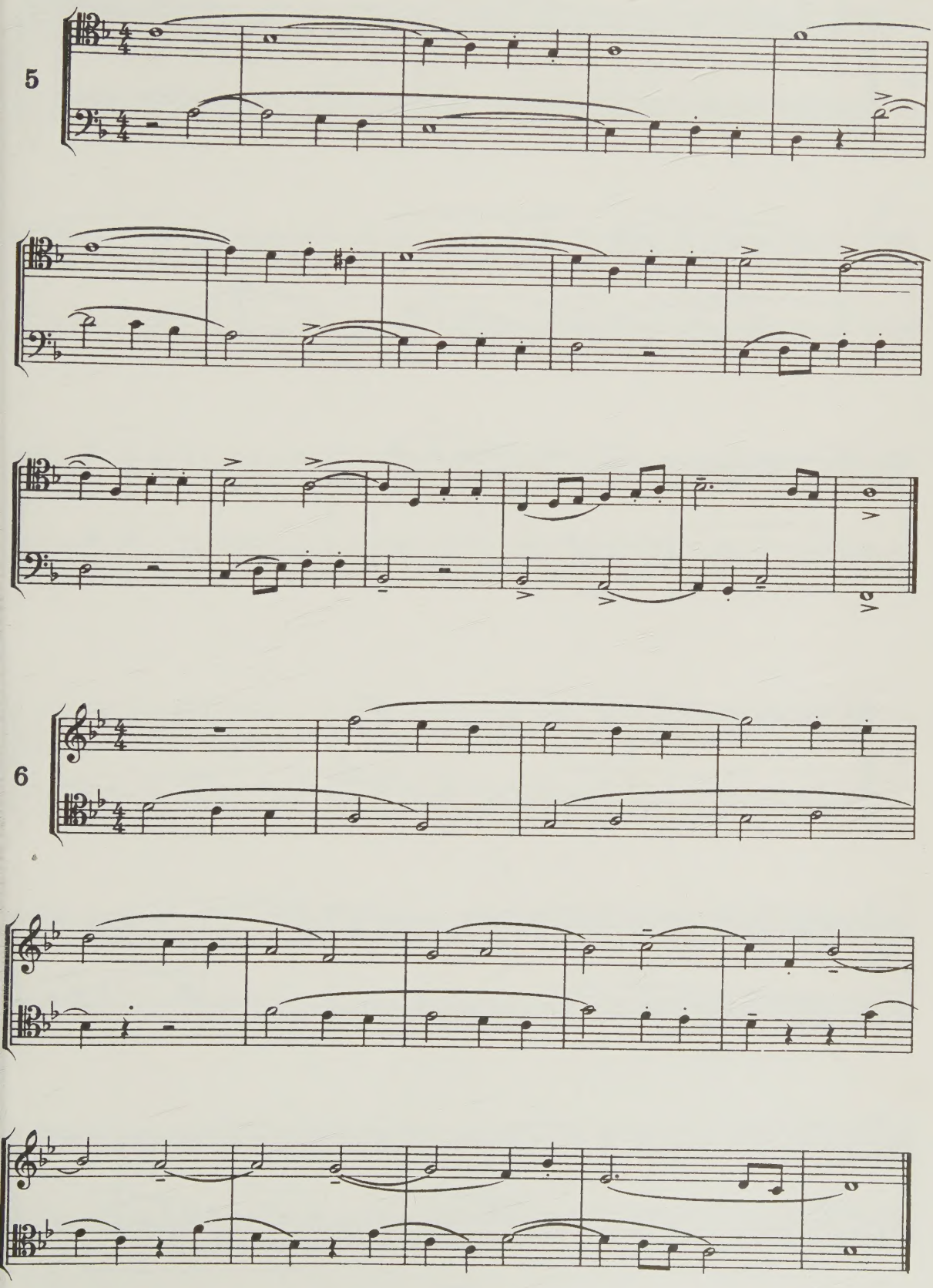
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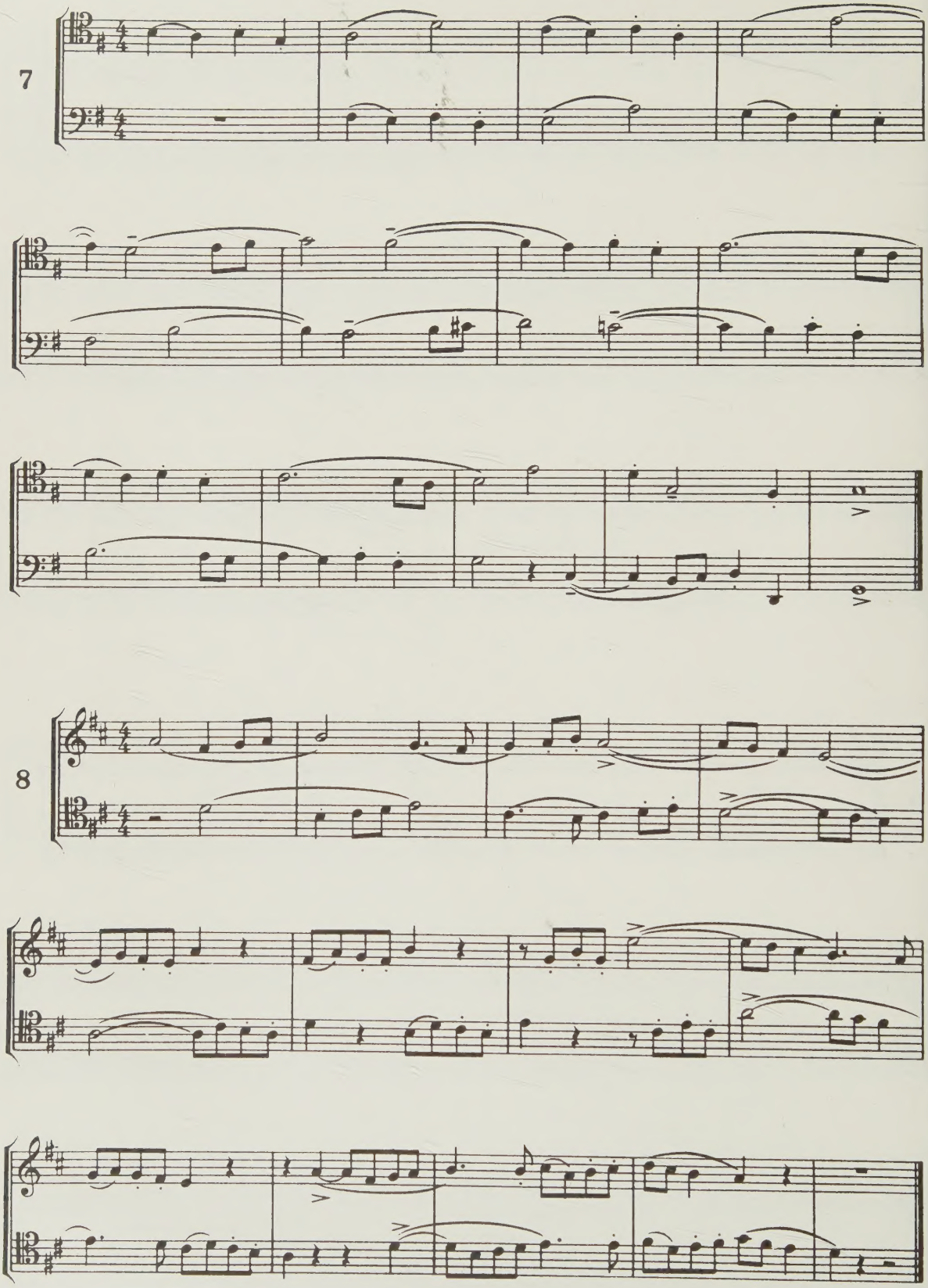
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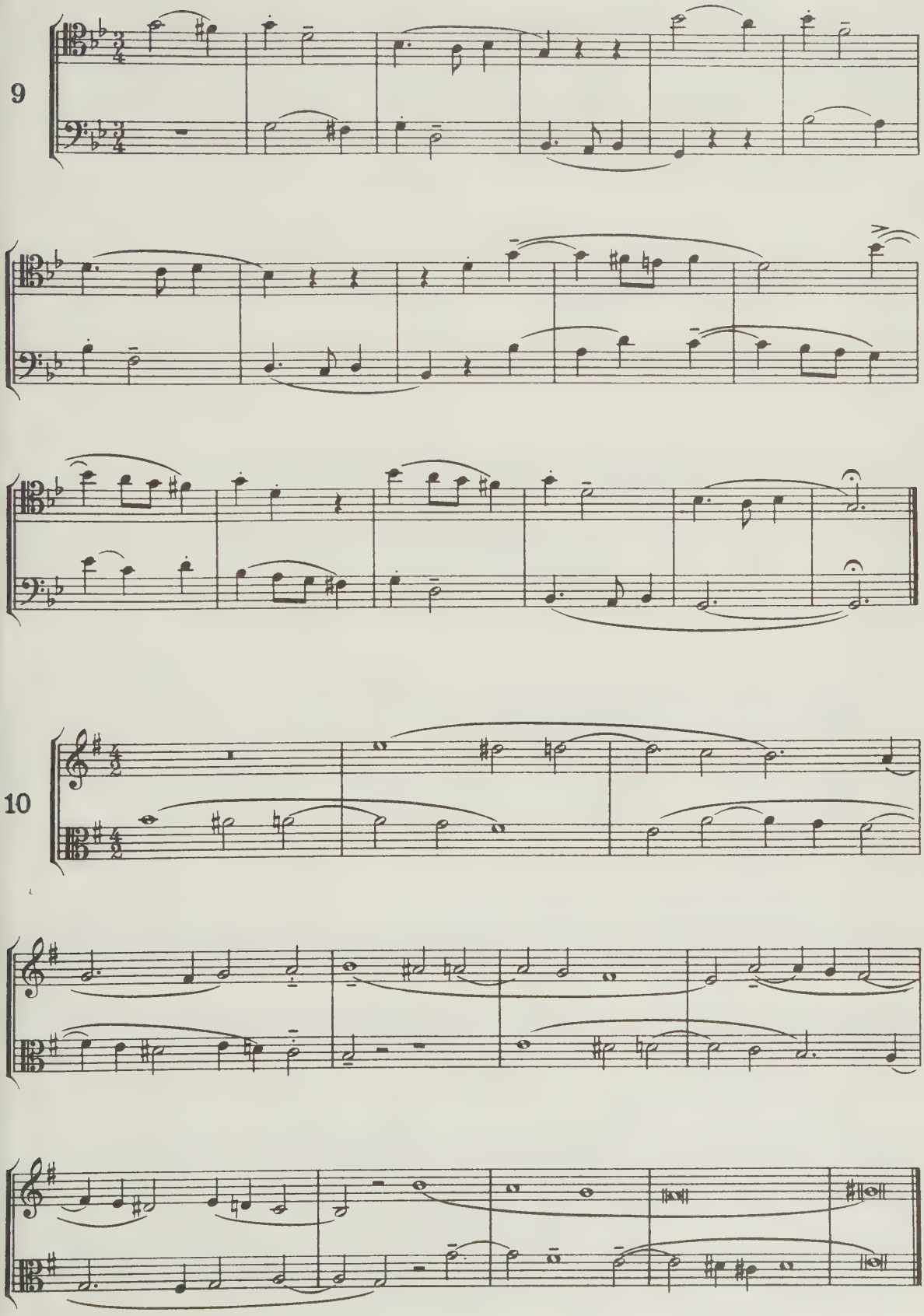
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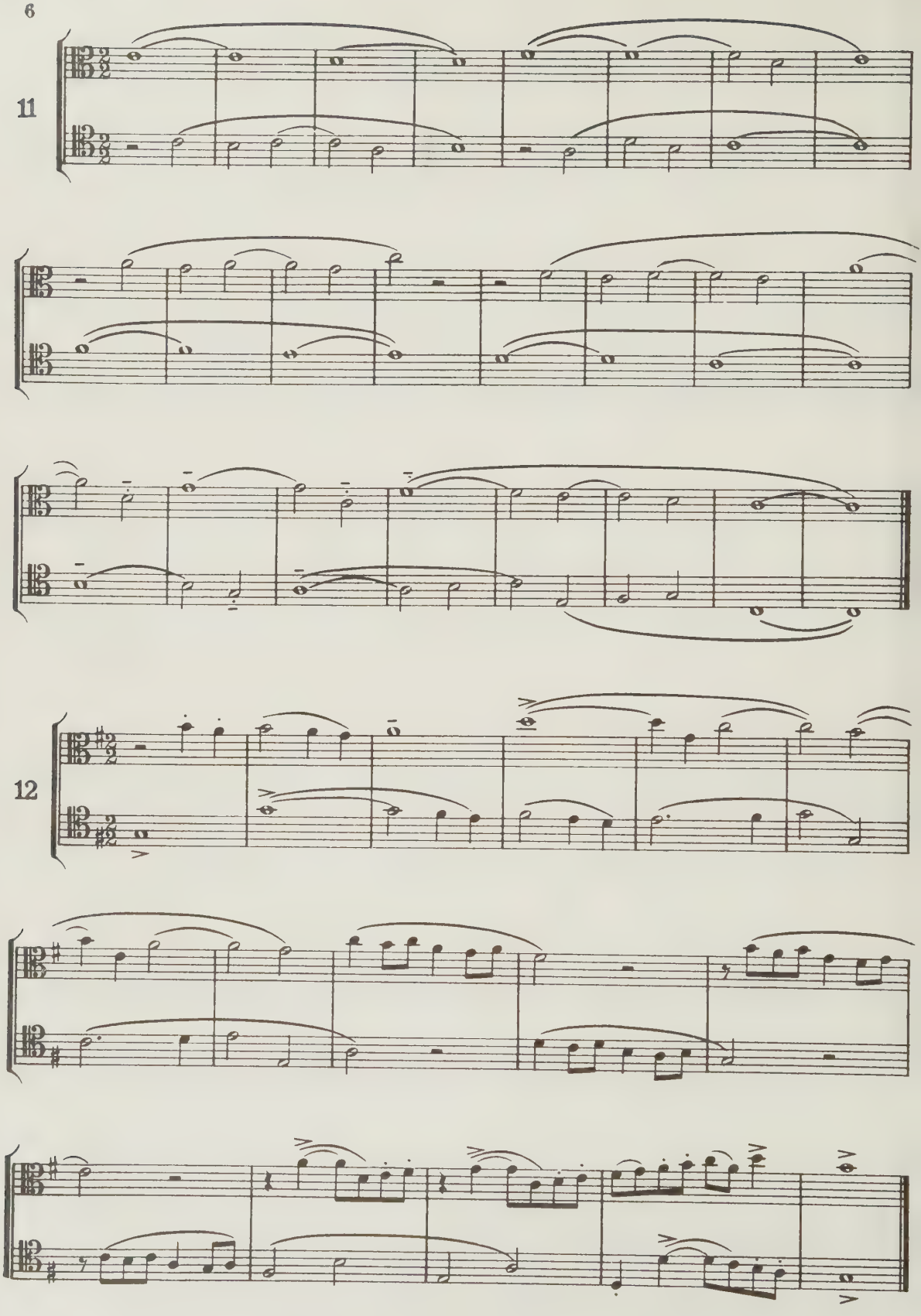
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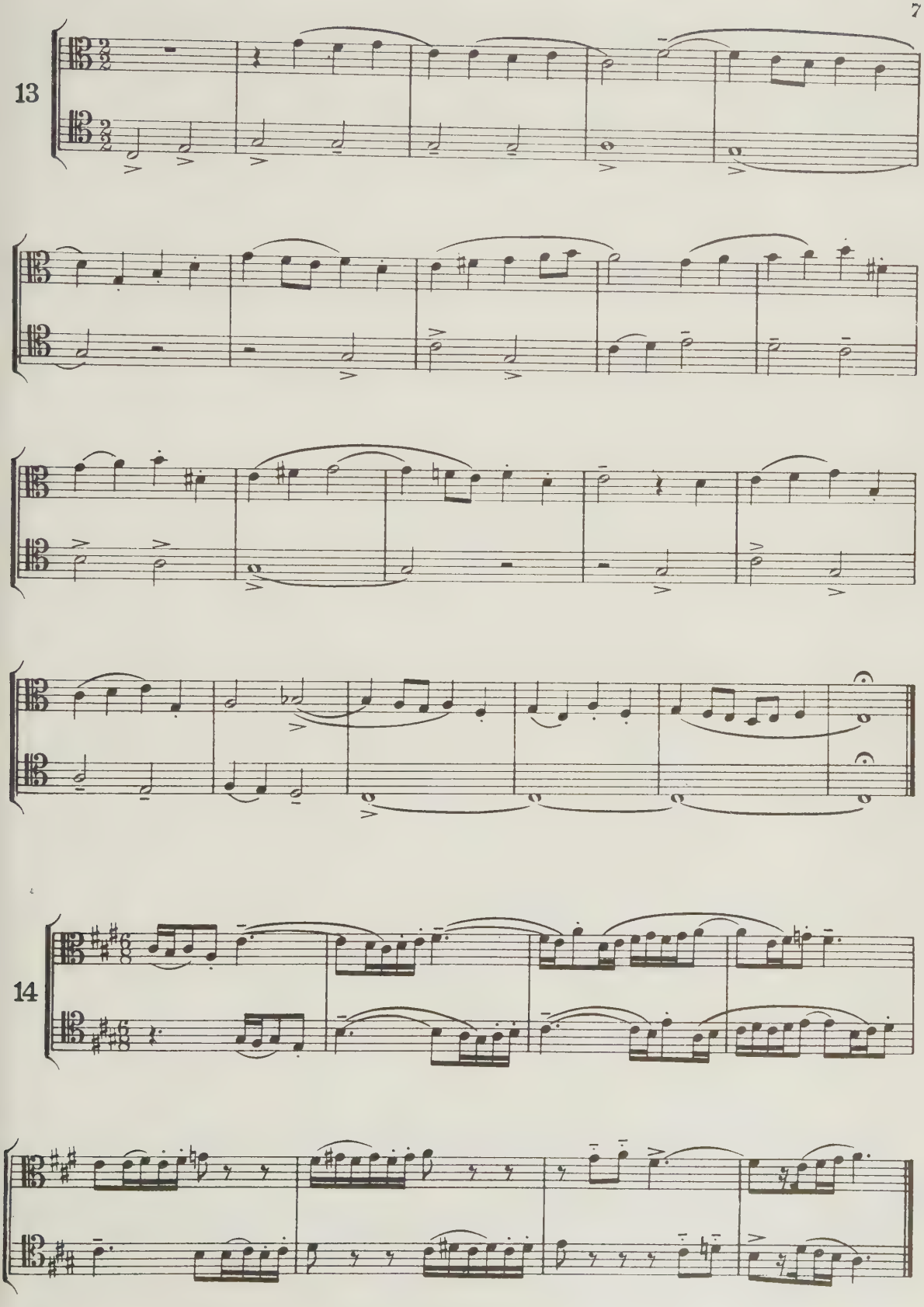
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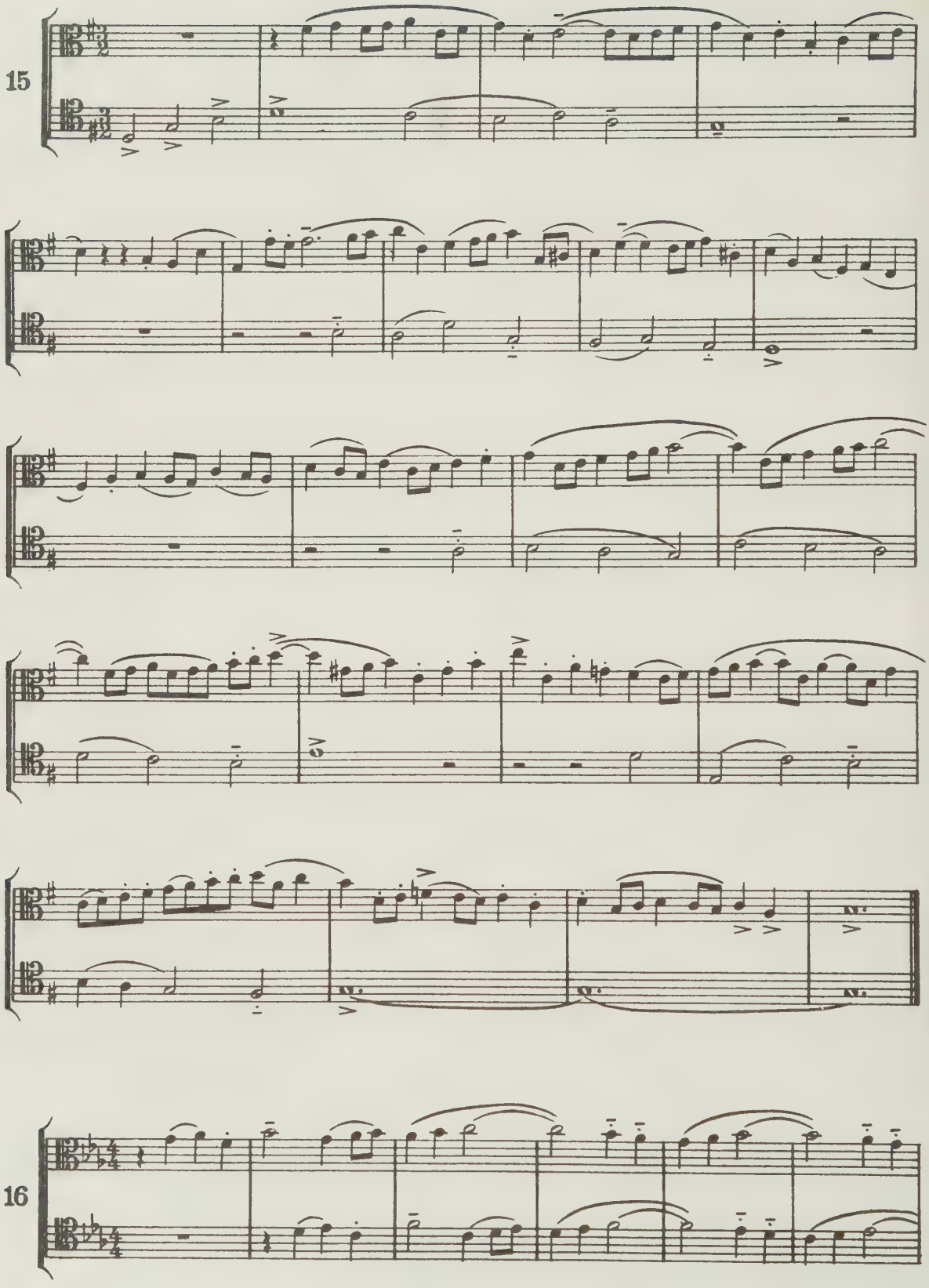
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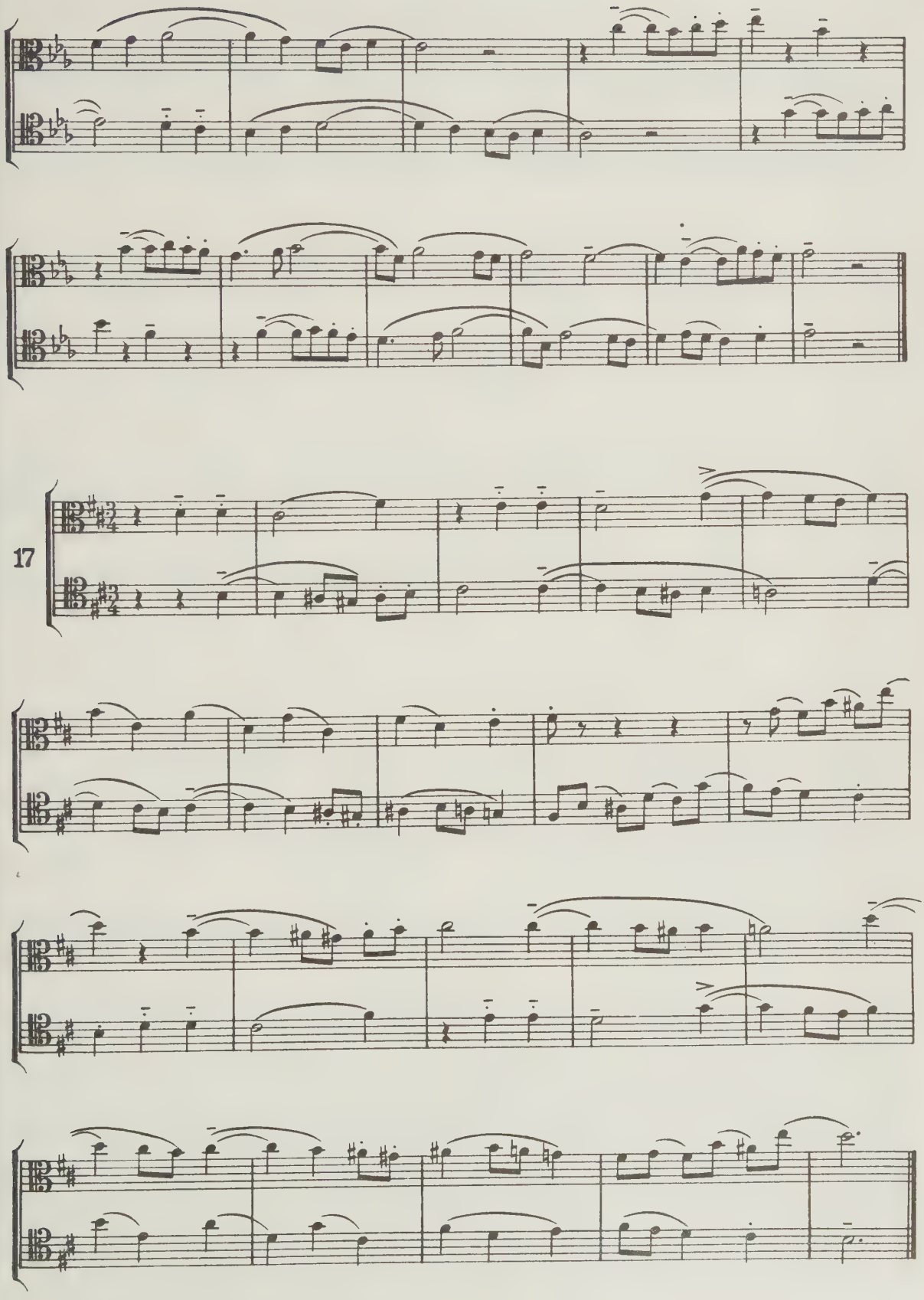
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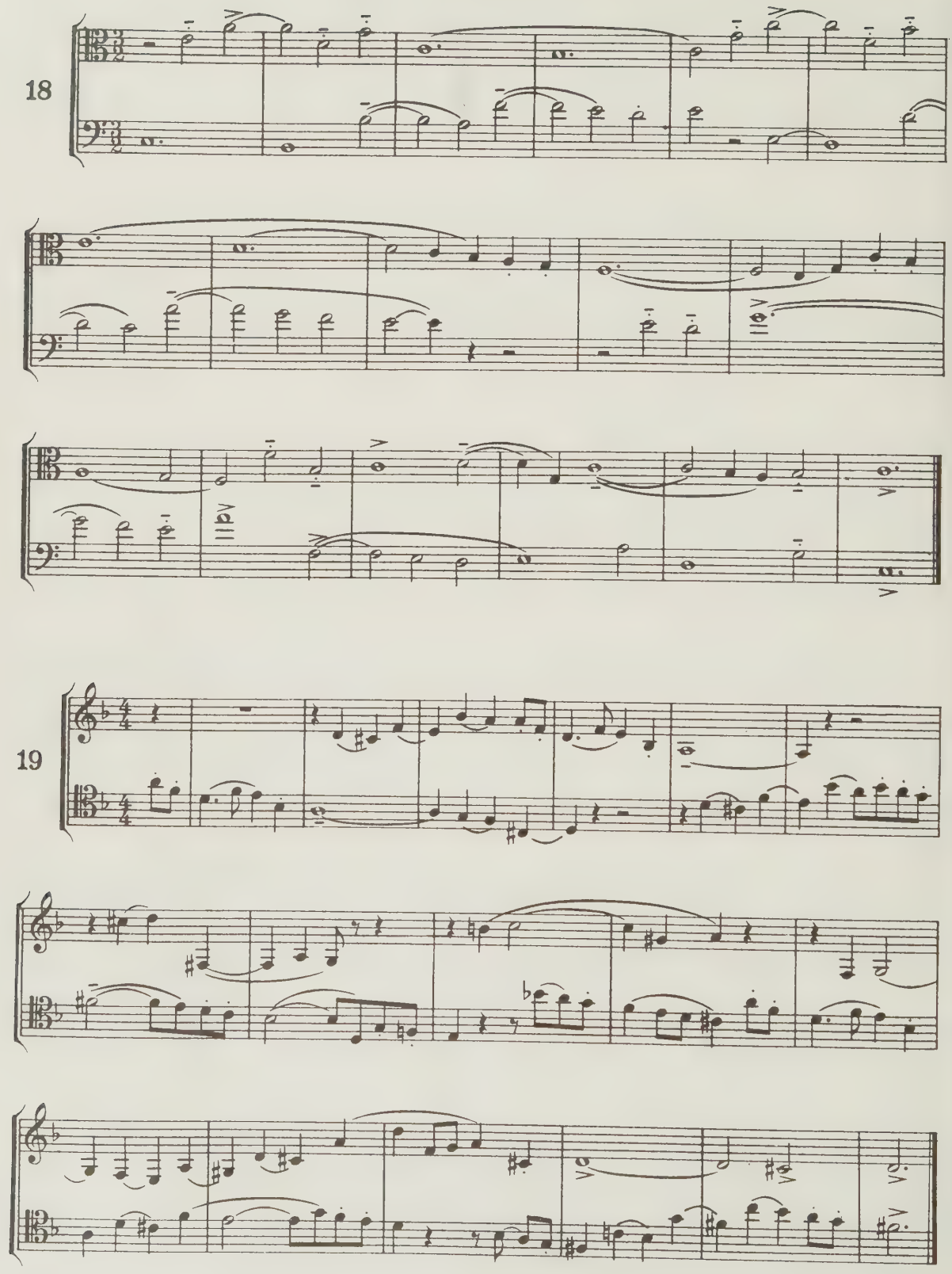

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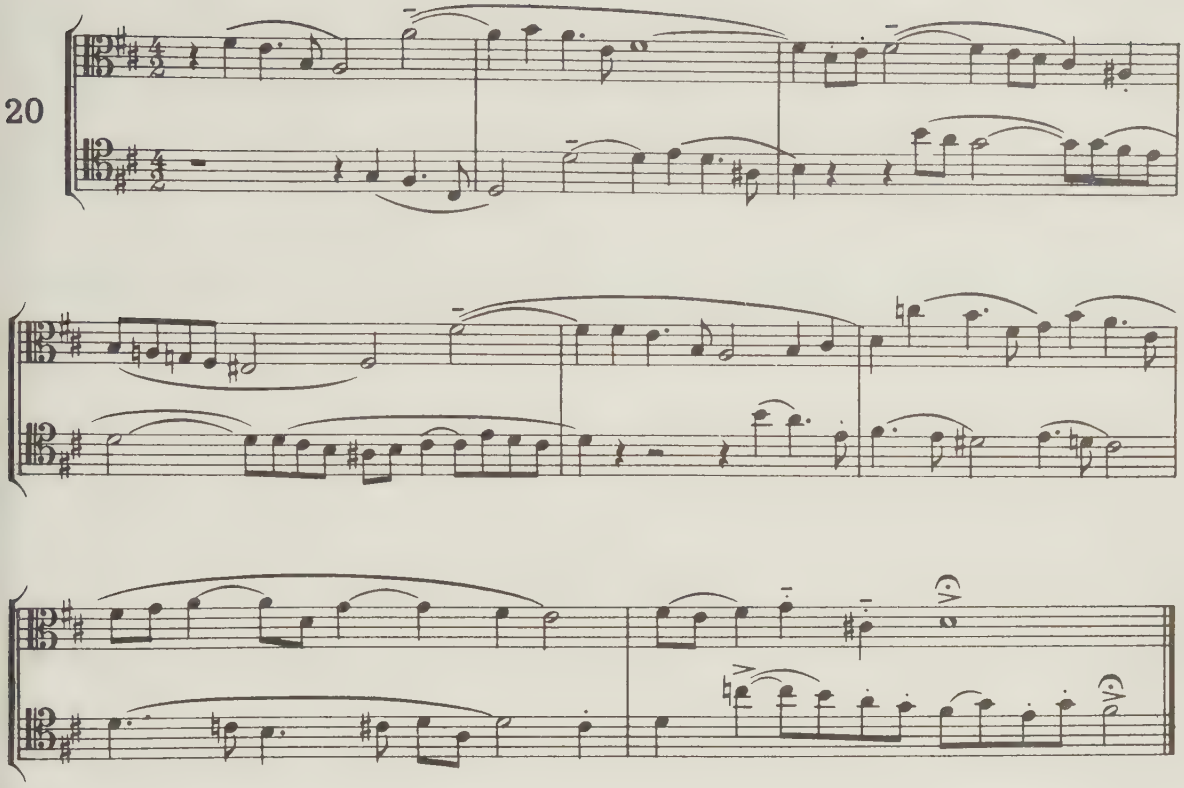

THREE PARTS

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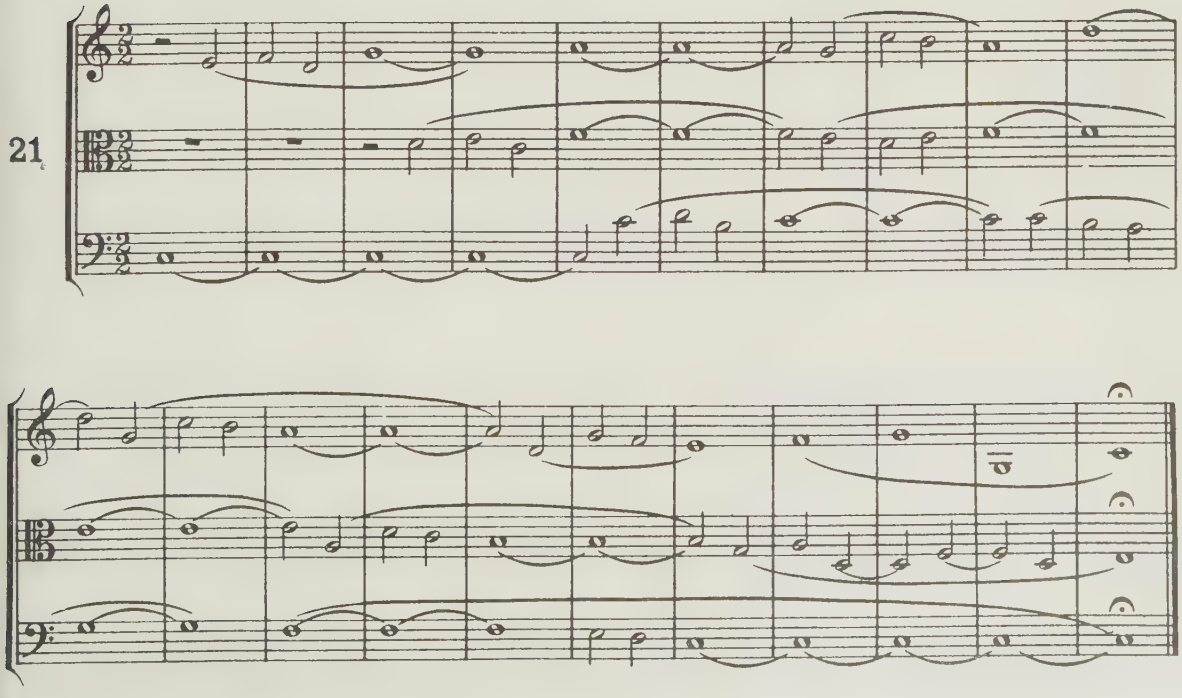

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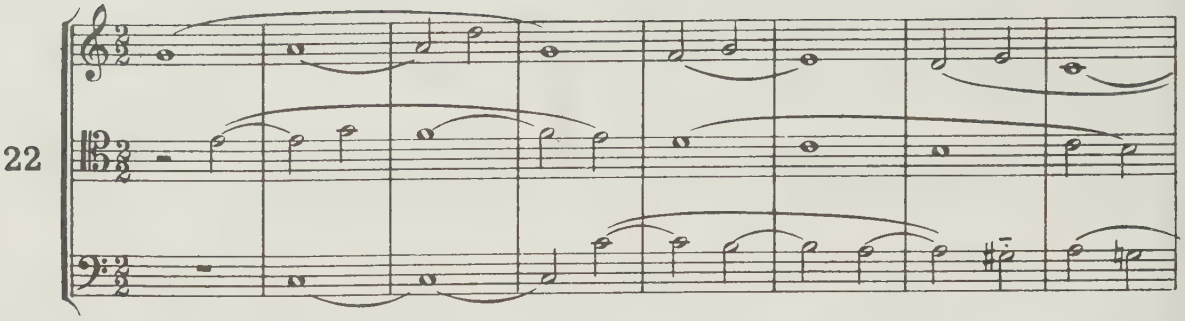

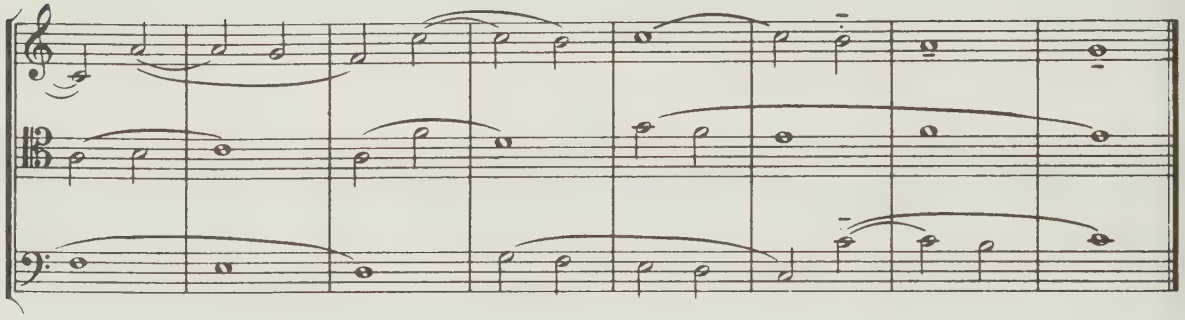

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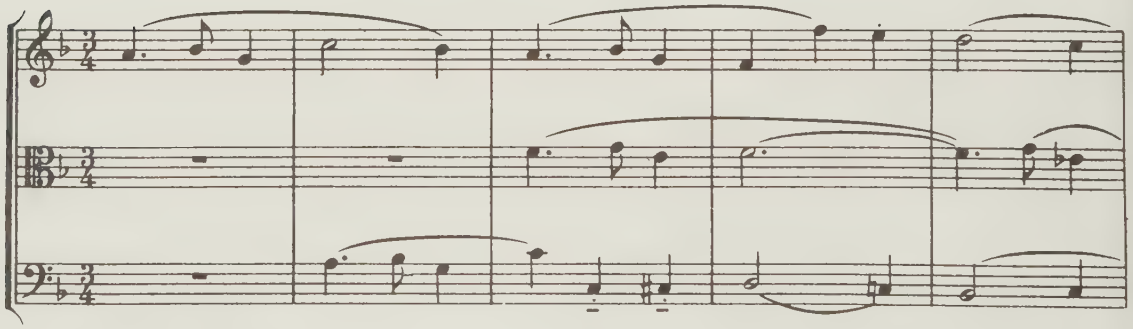

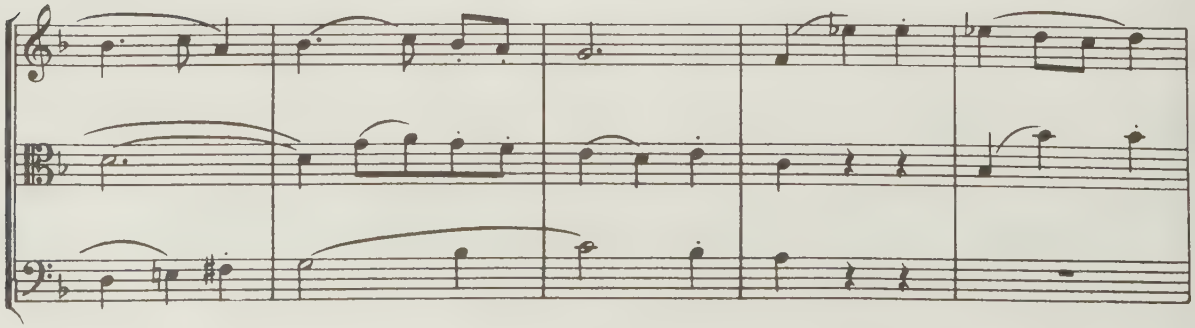

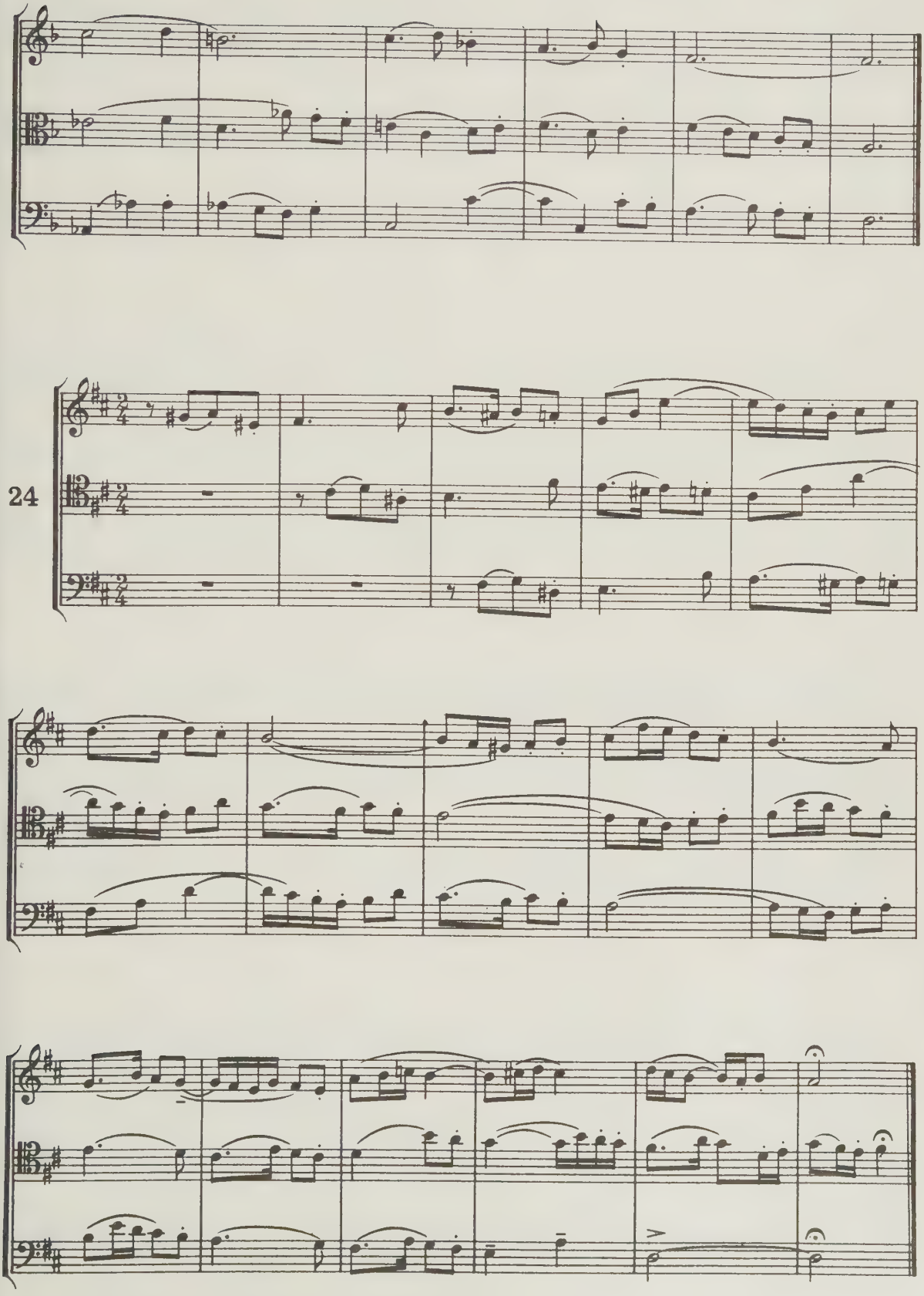
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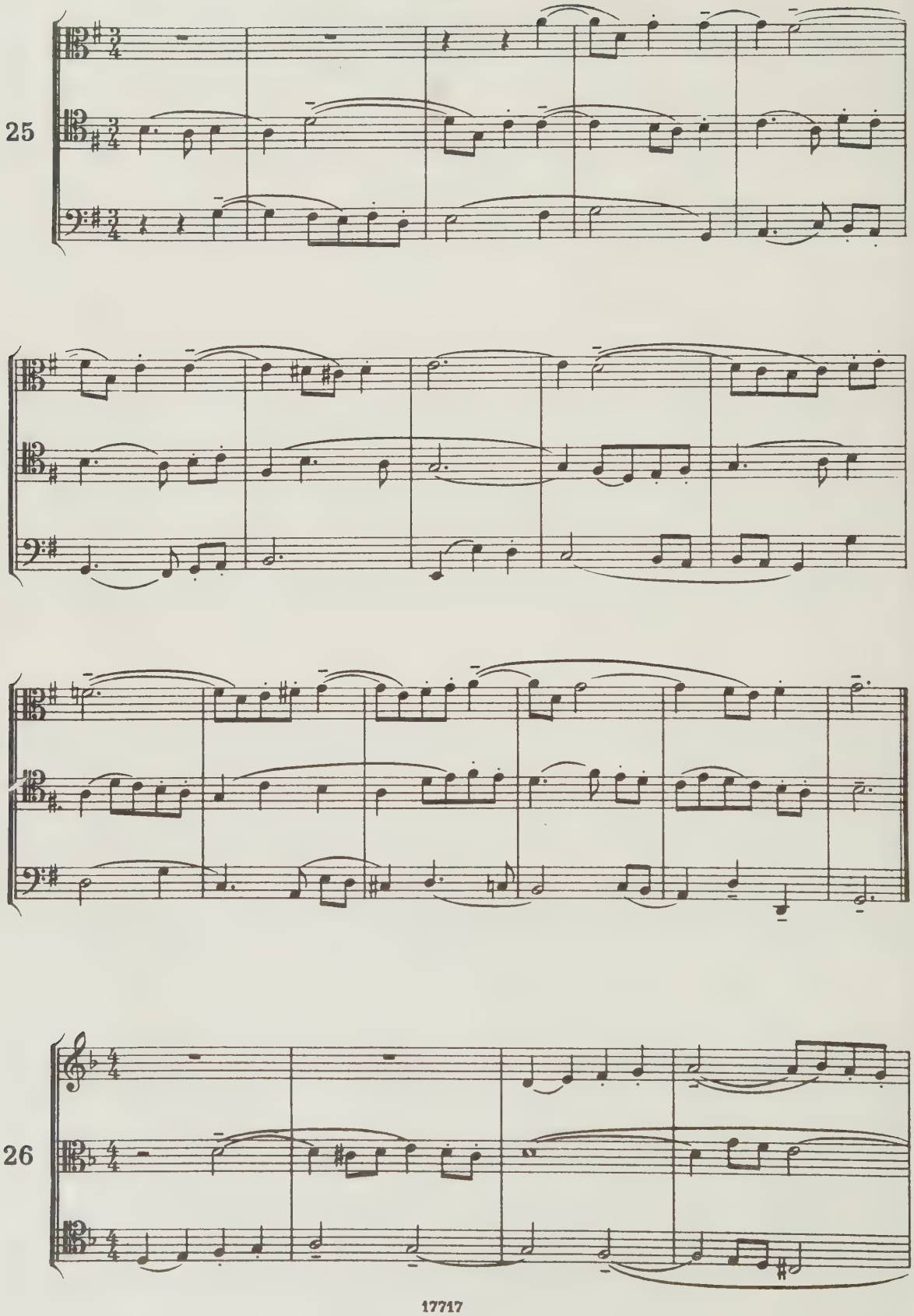
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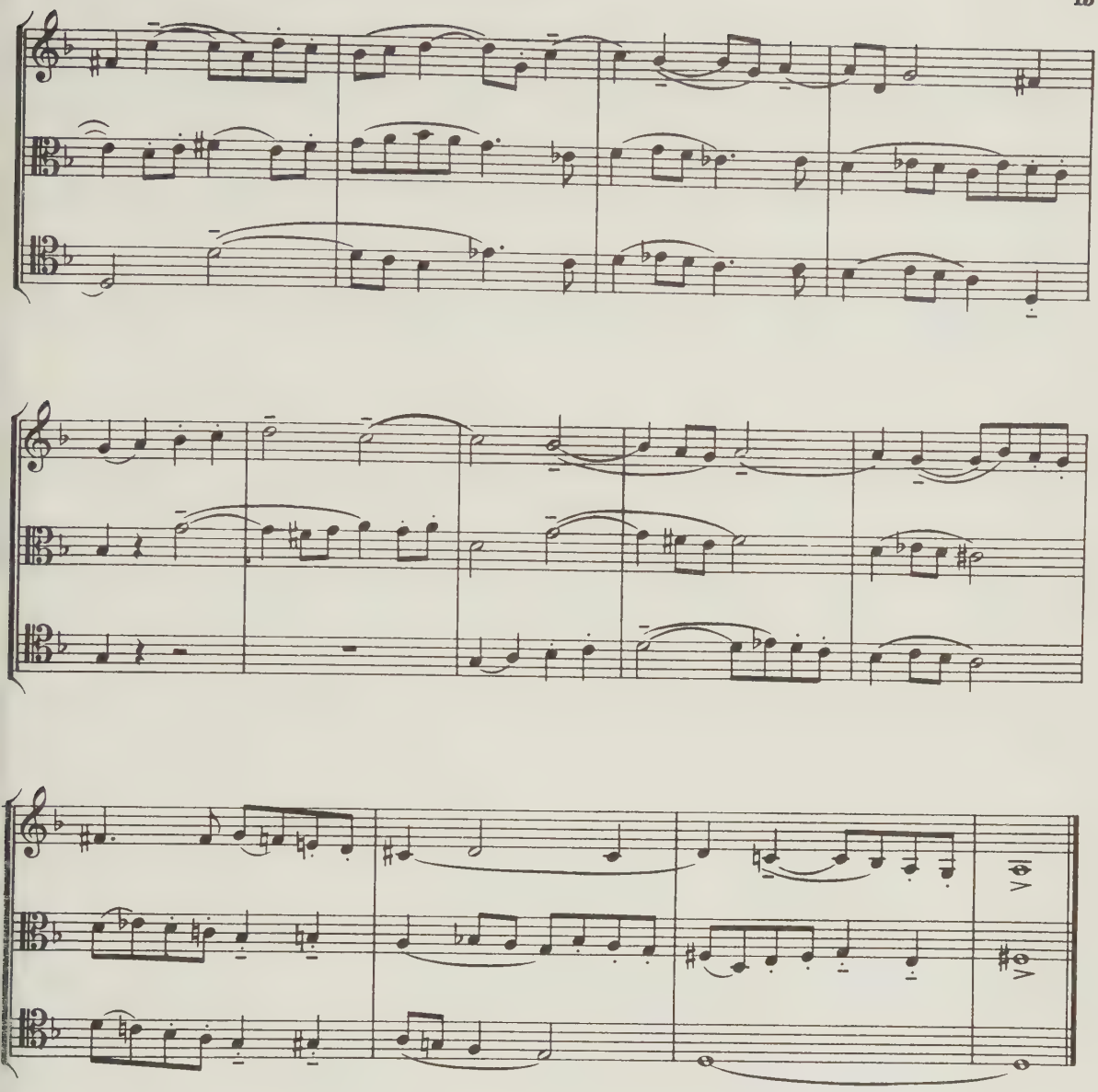
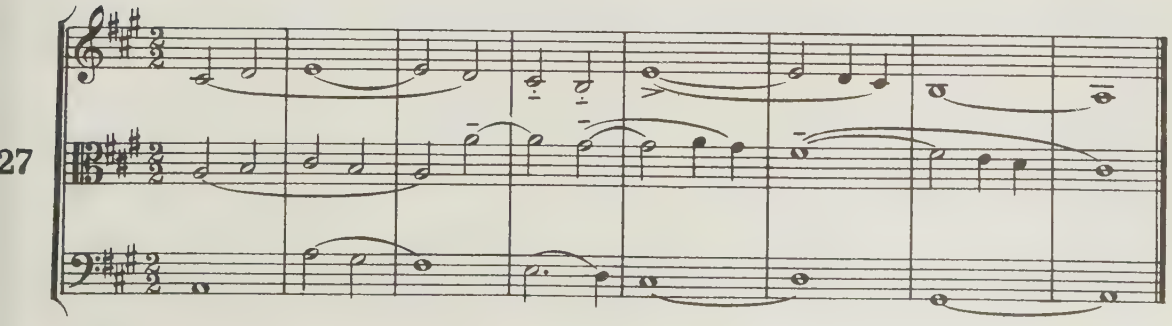
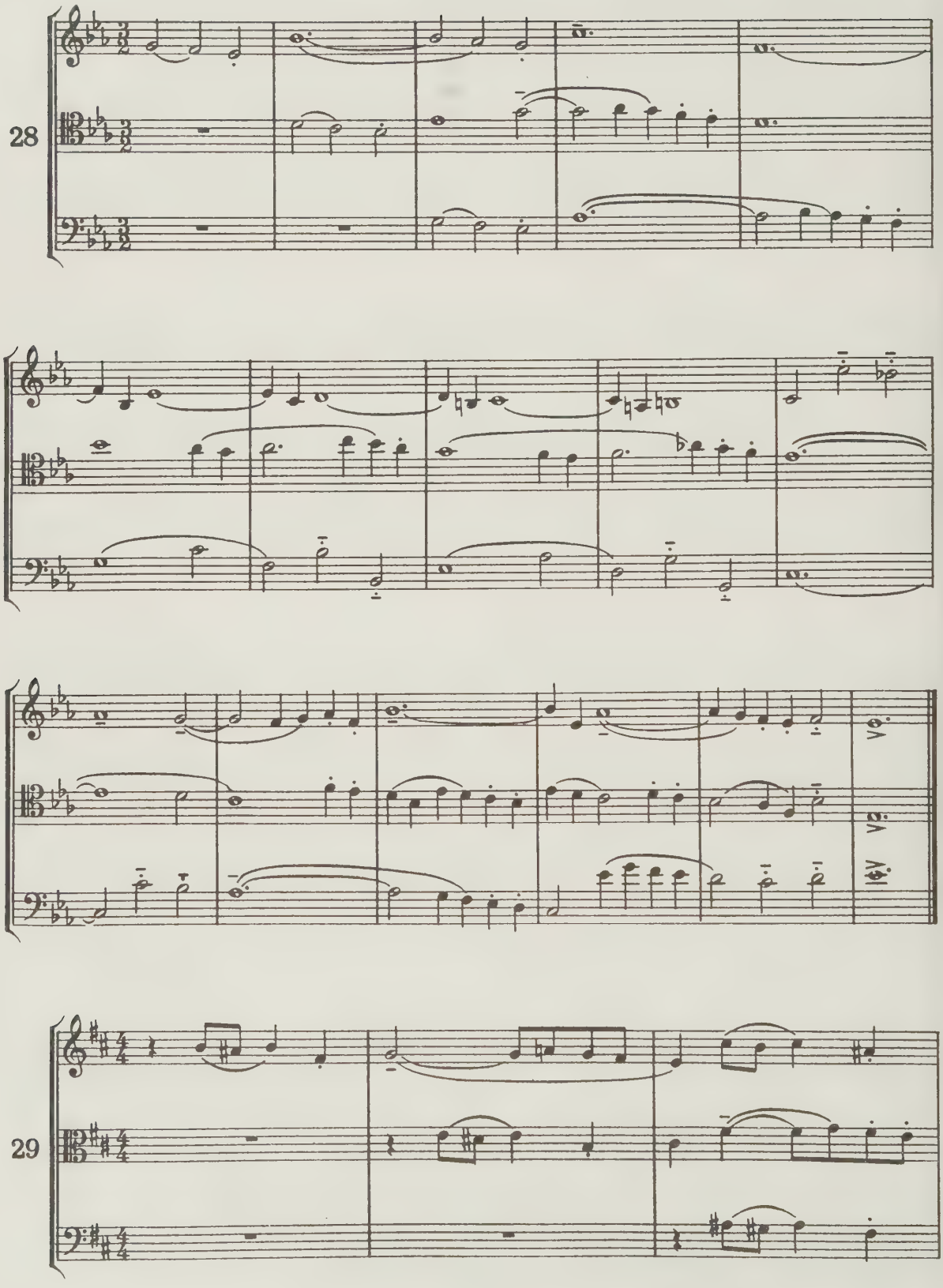


Introducing crossing of parts

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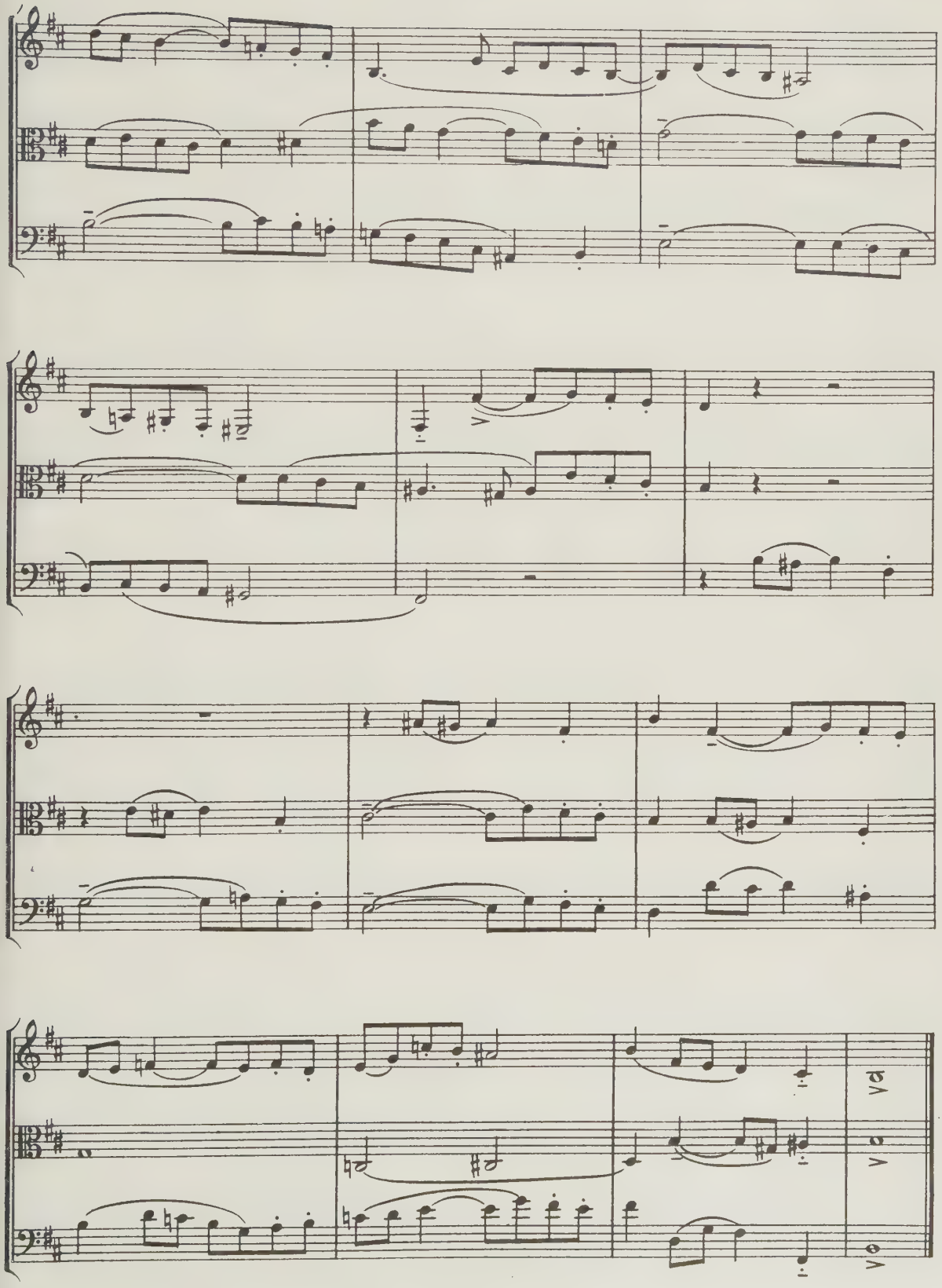

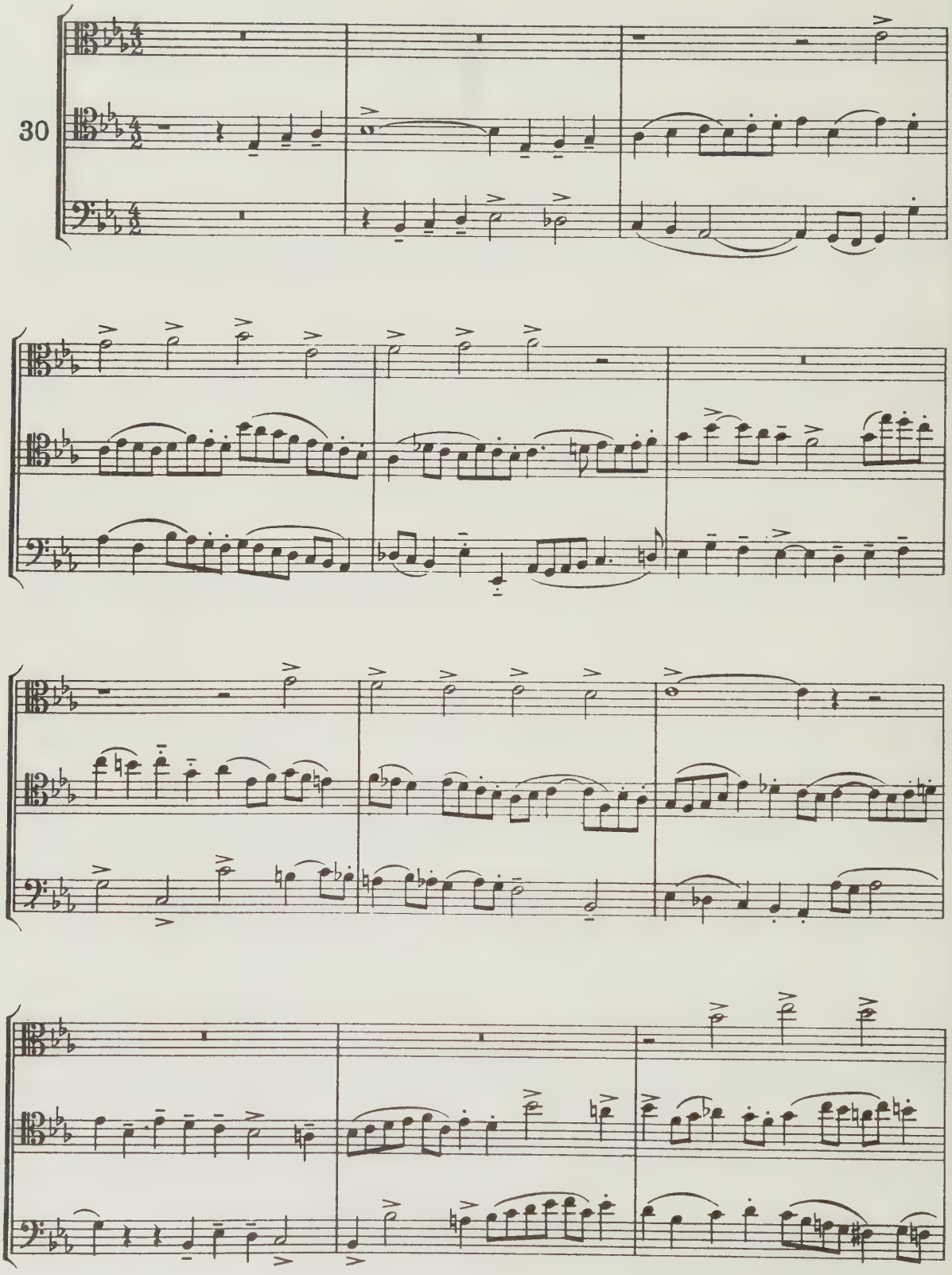
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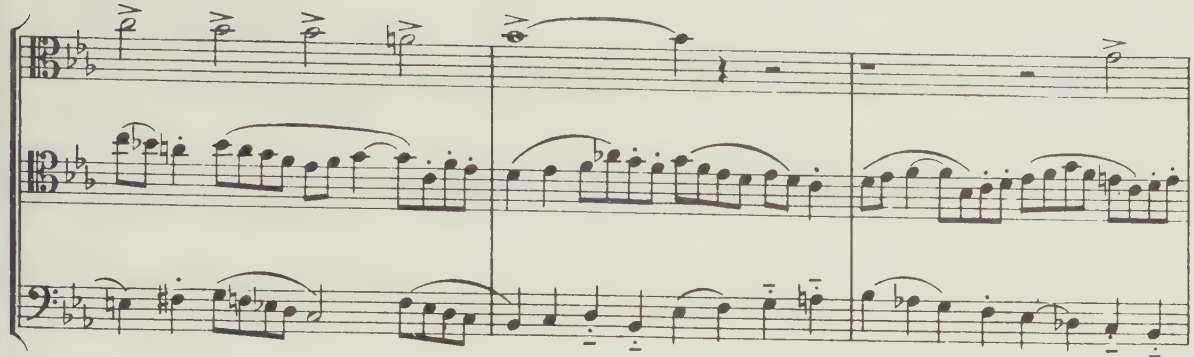

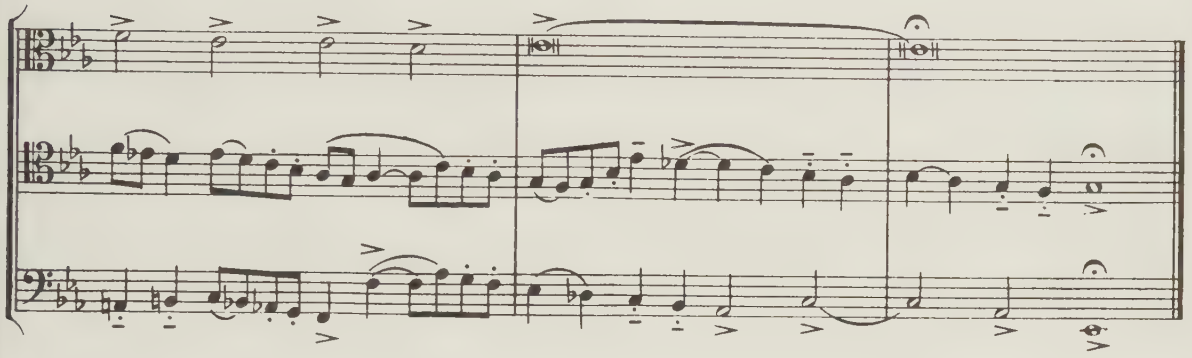

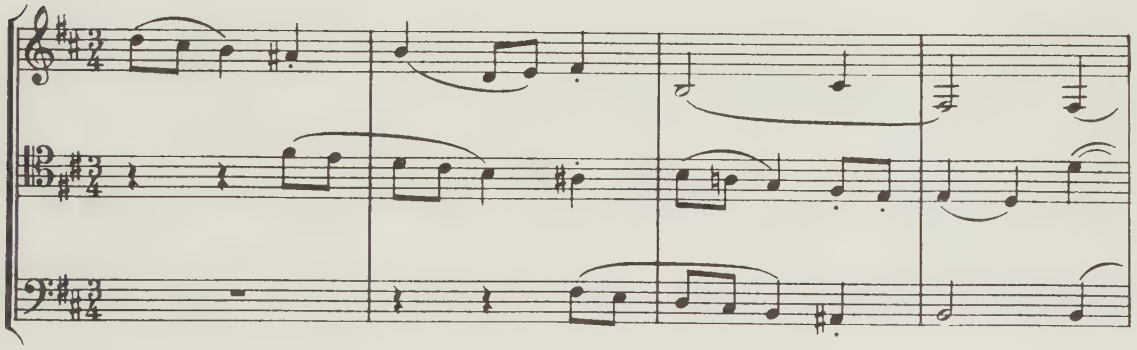
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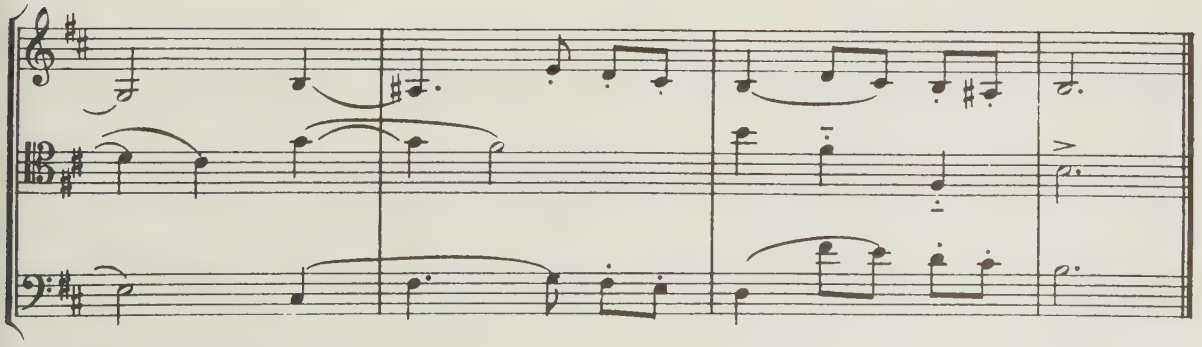

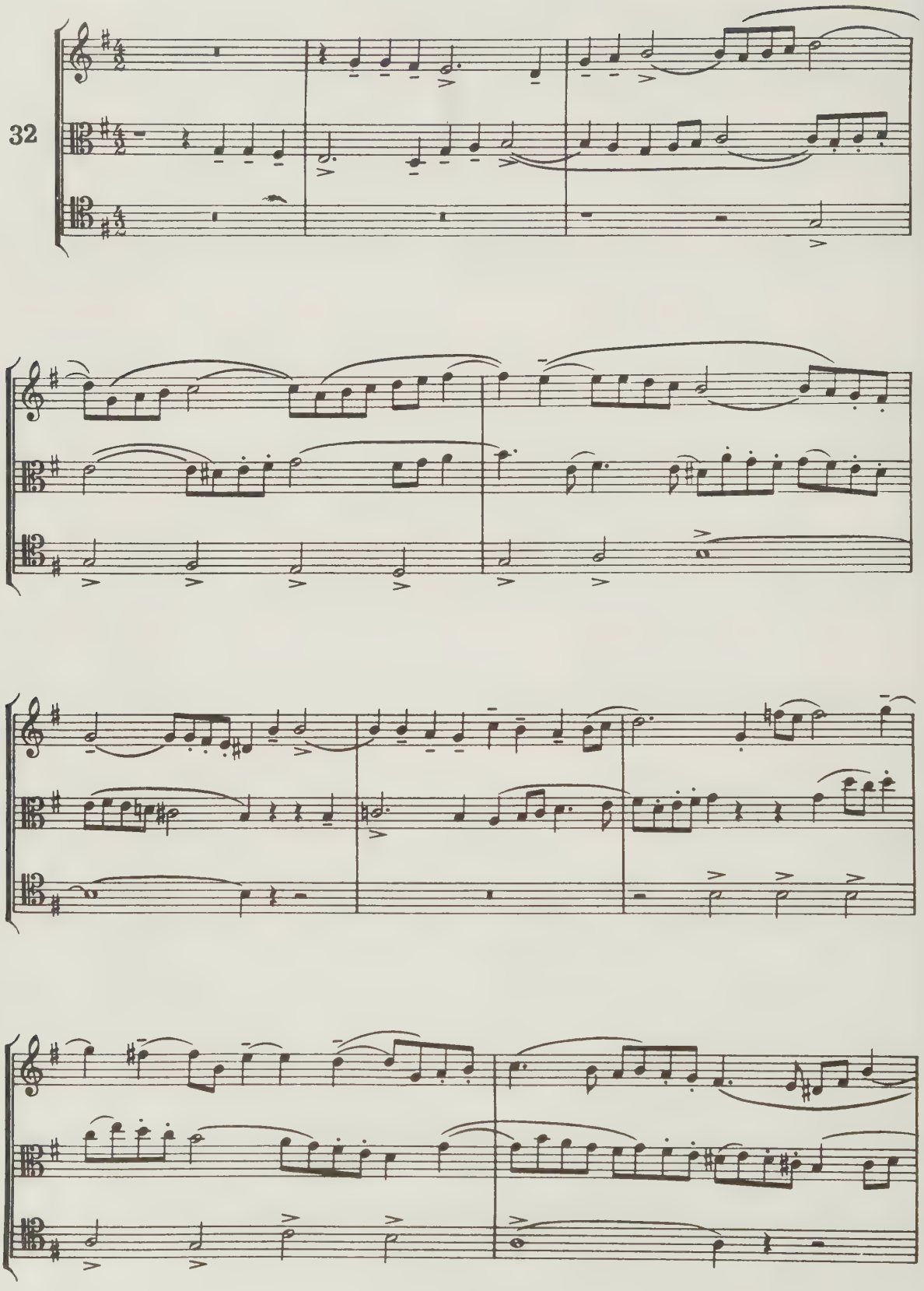
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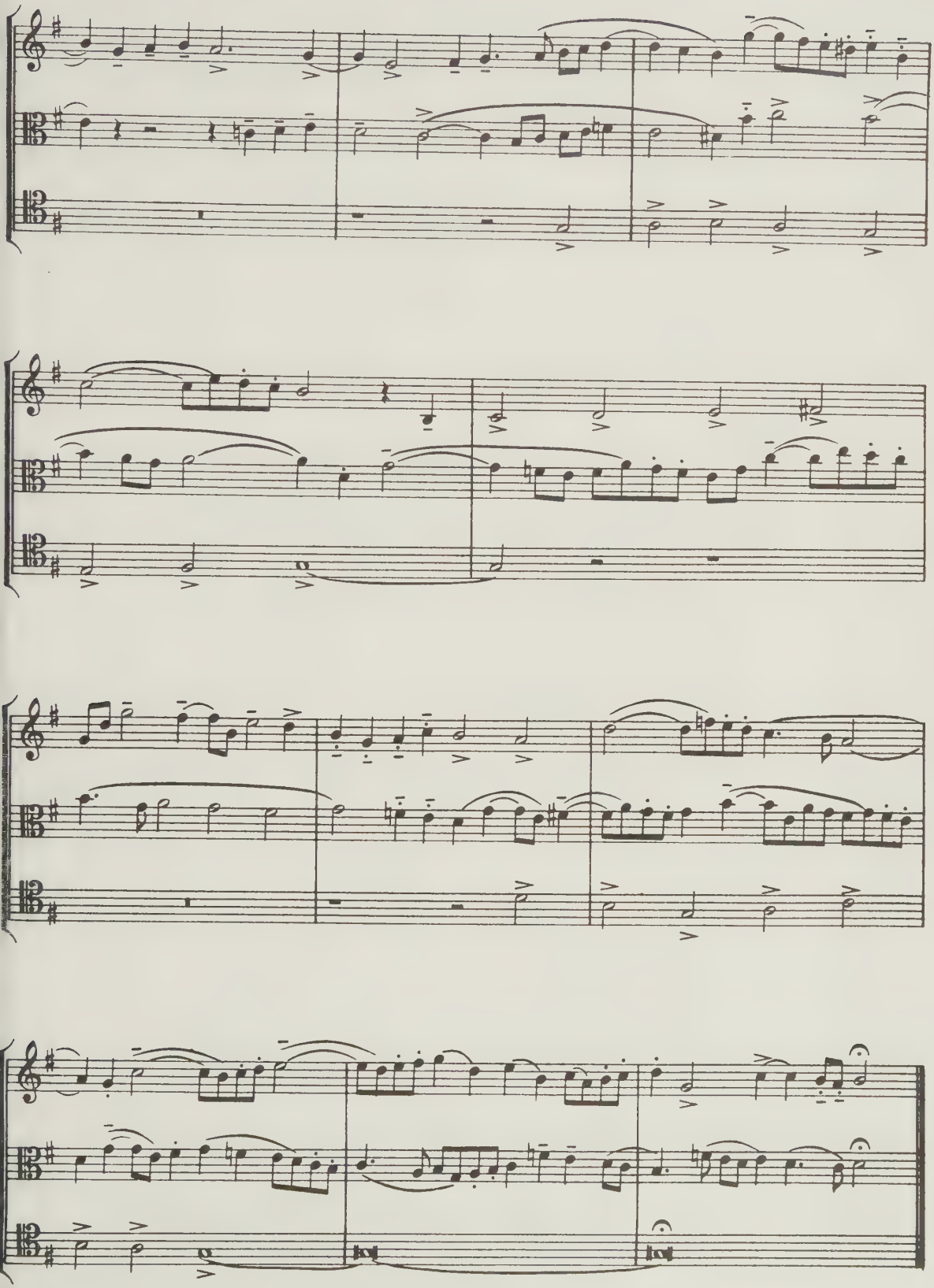

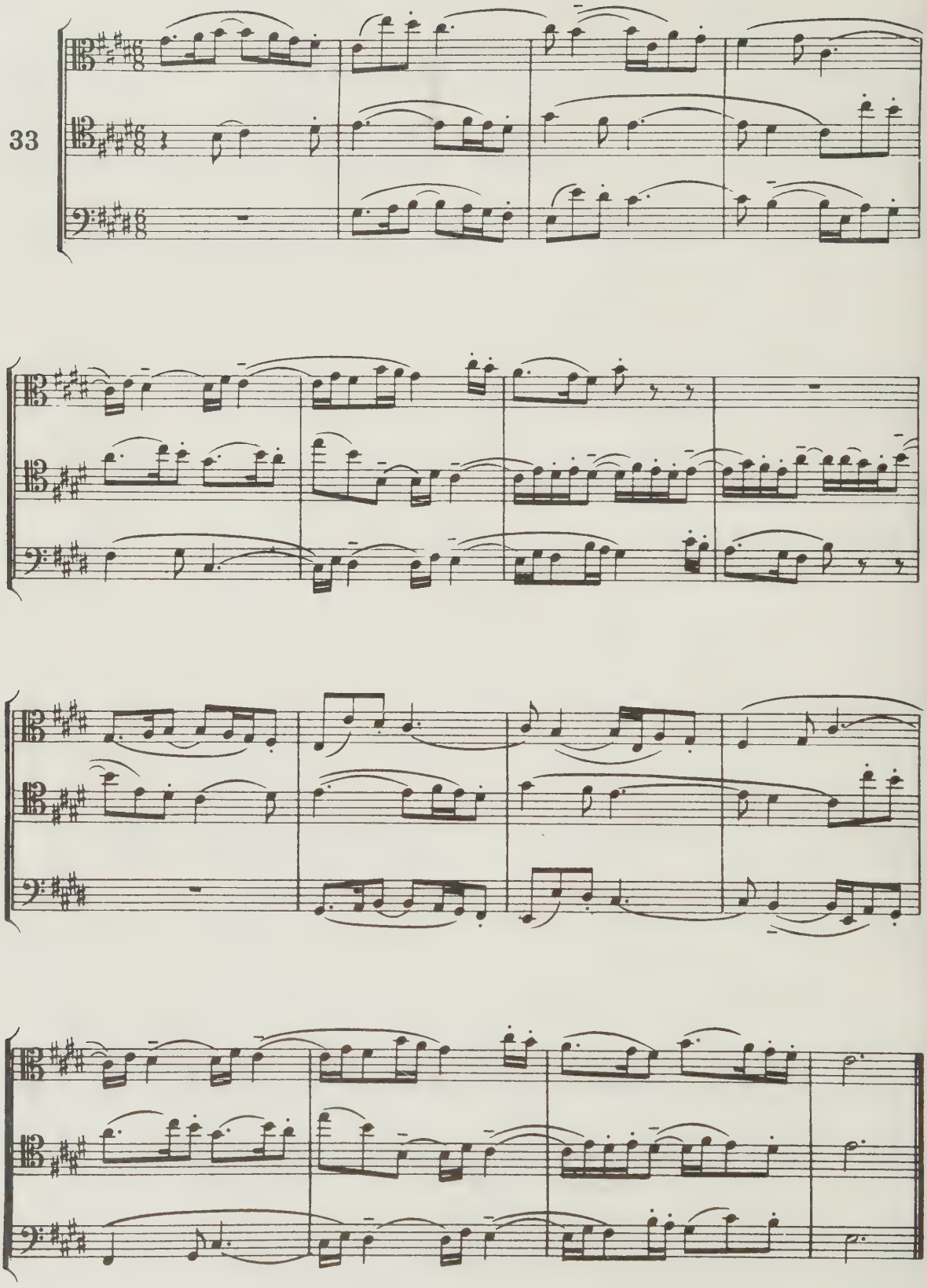
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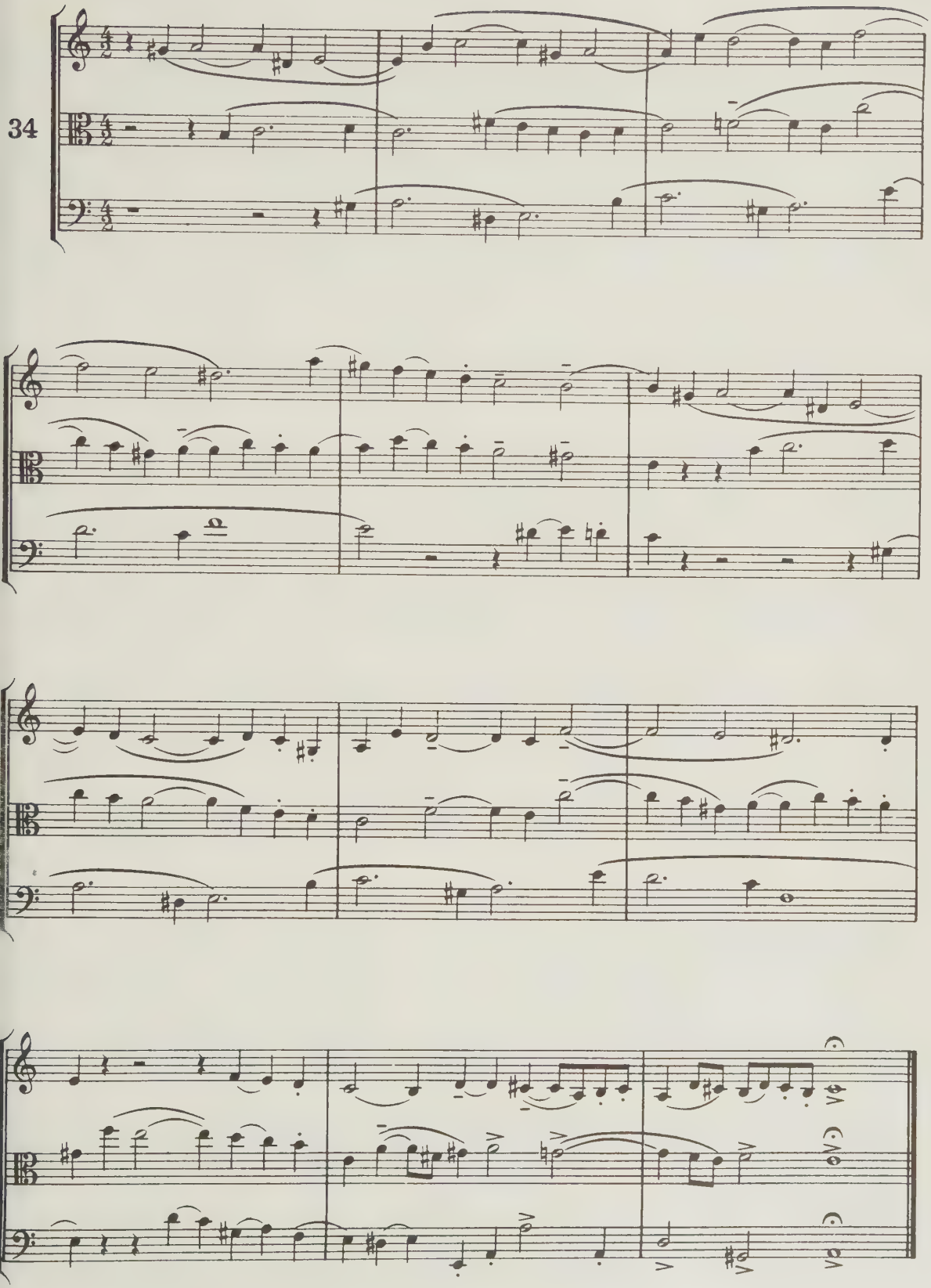
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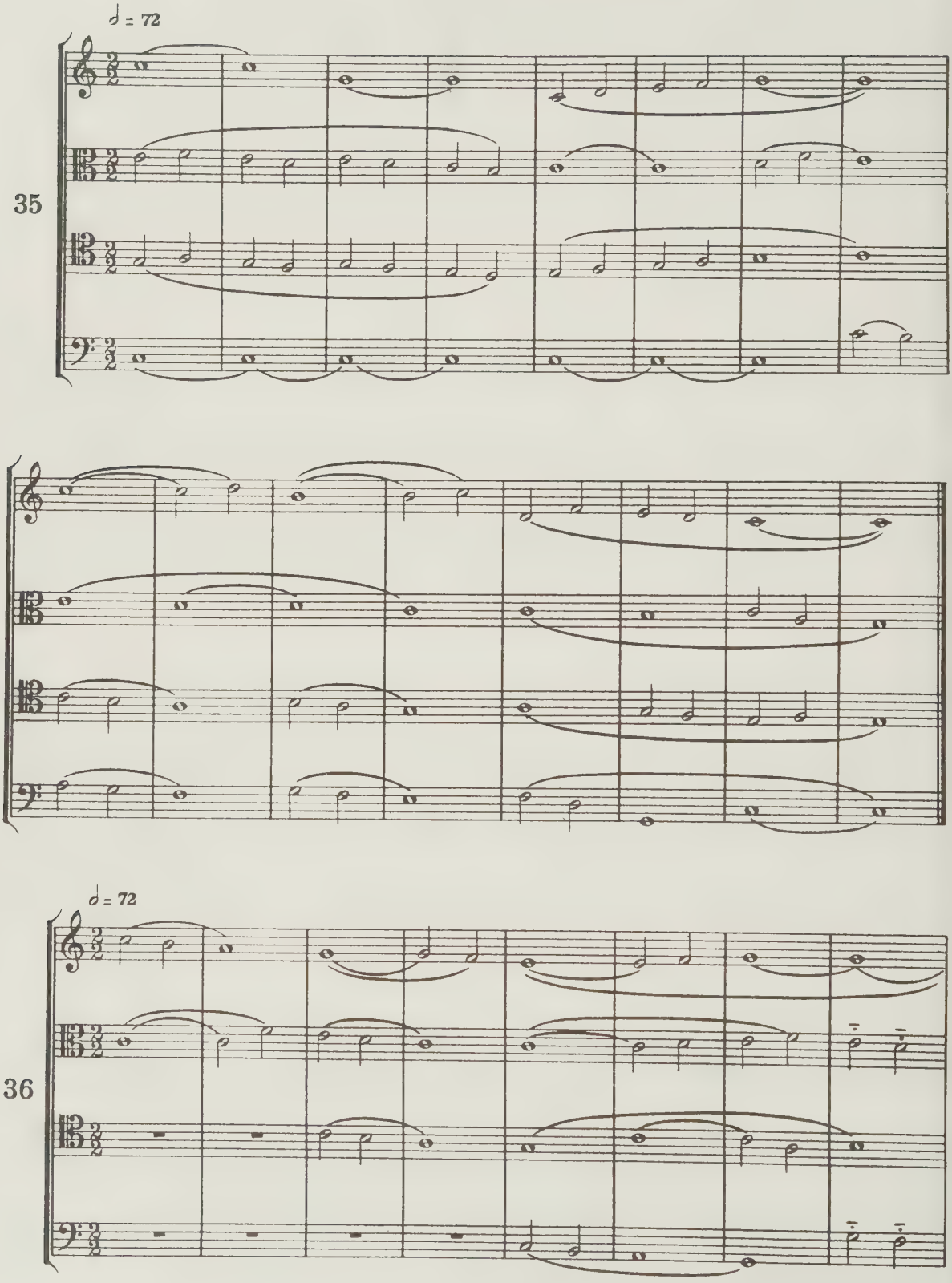
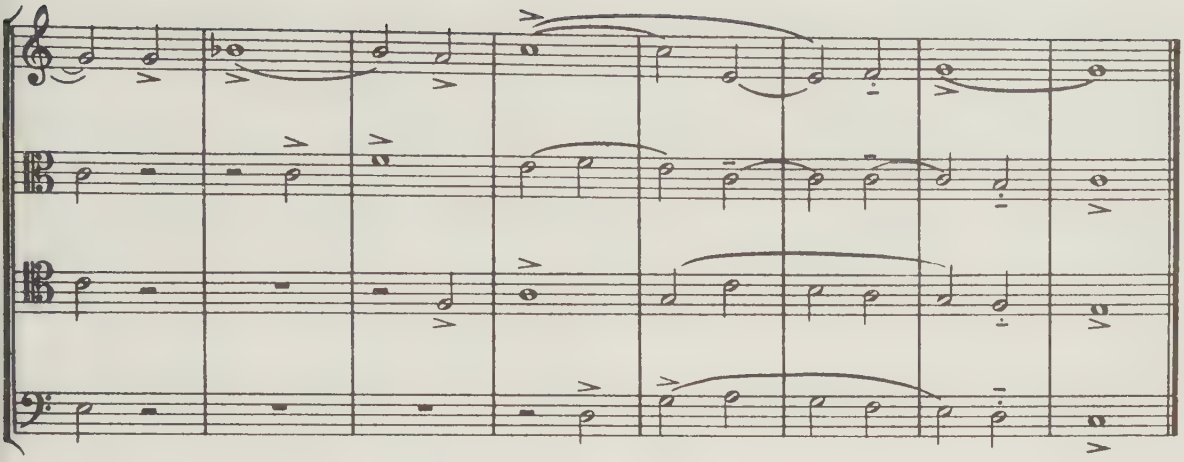
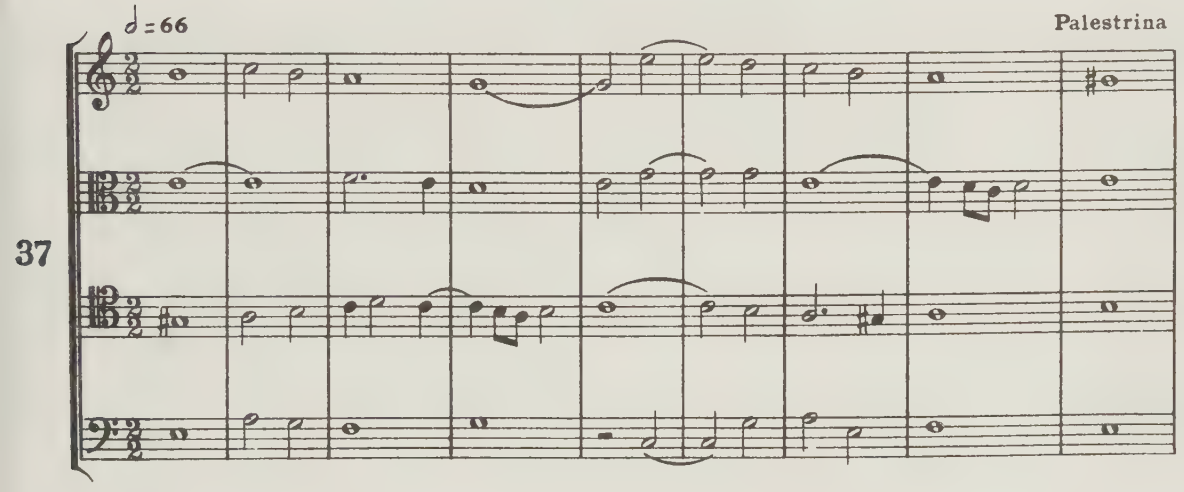
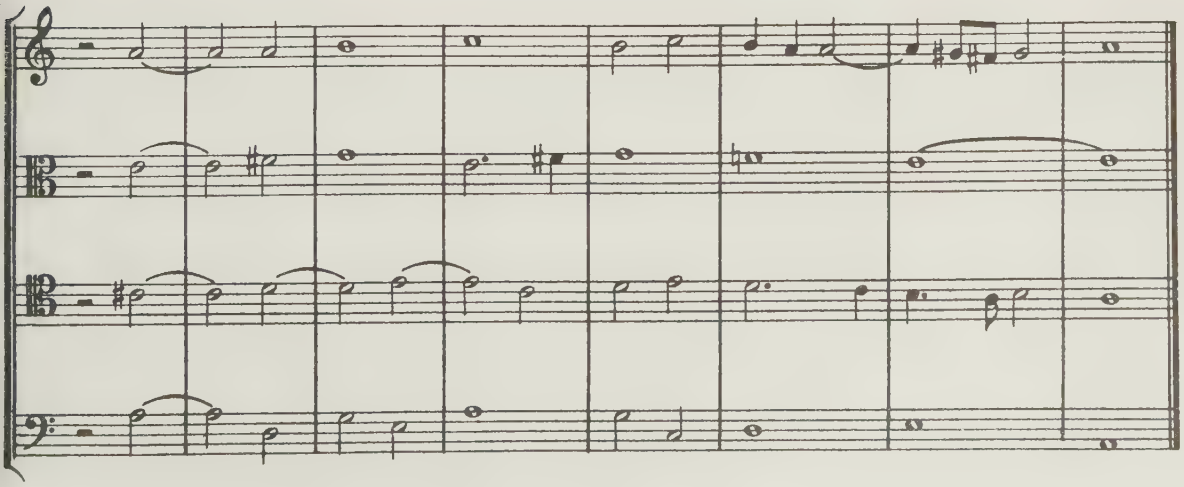
FOUR PARTS

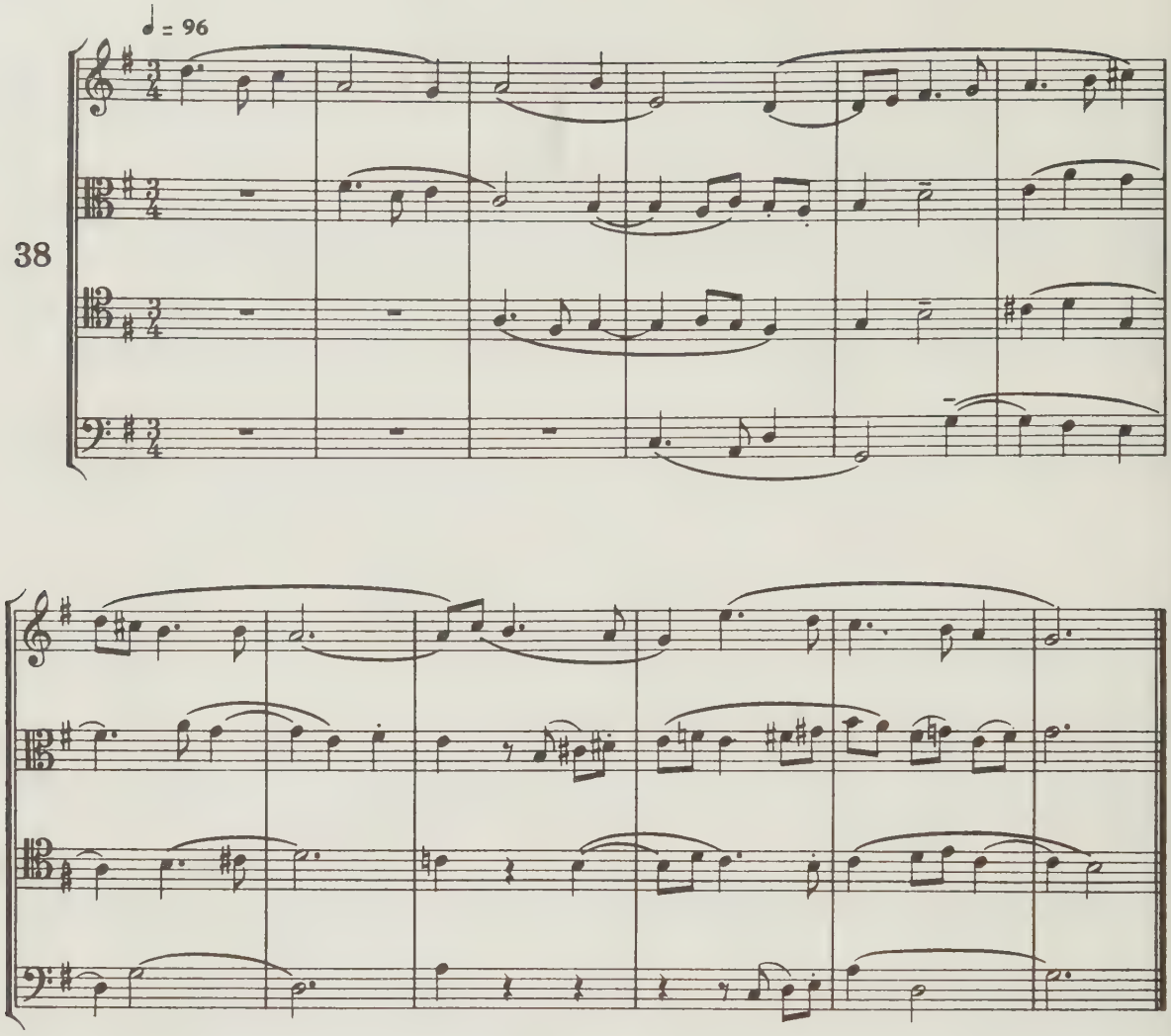




From the Motet "O Bone Jesu"

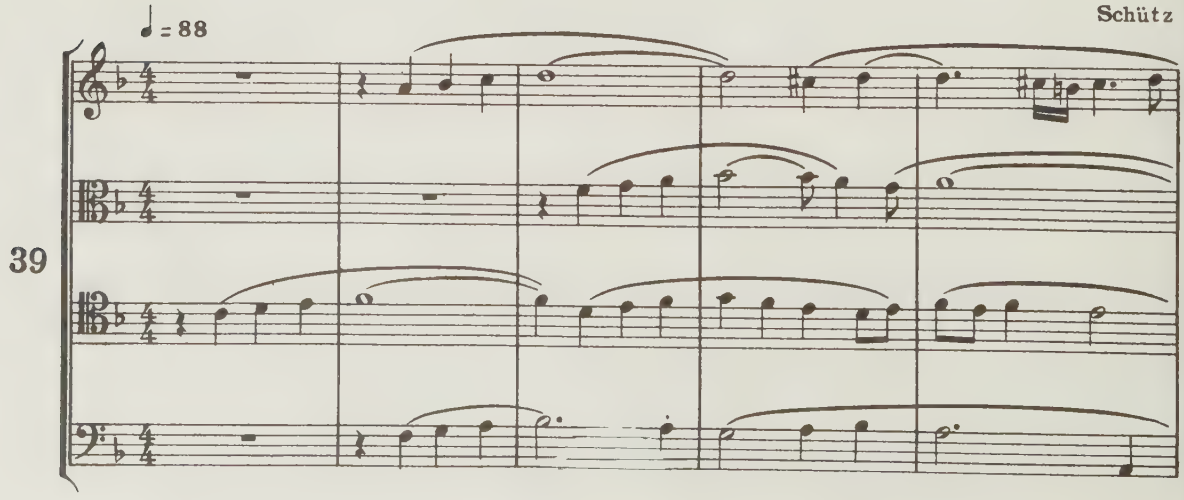


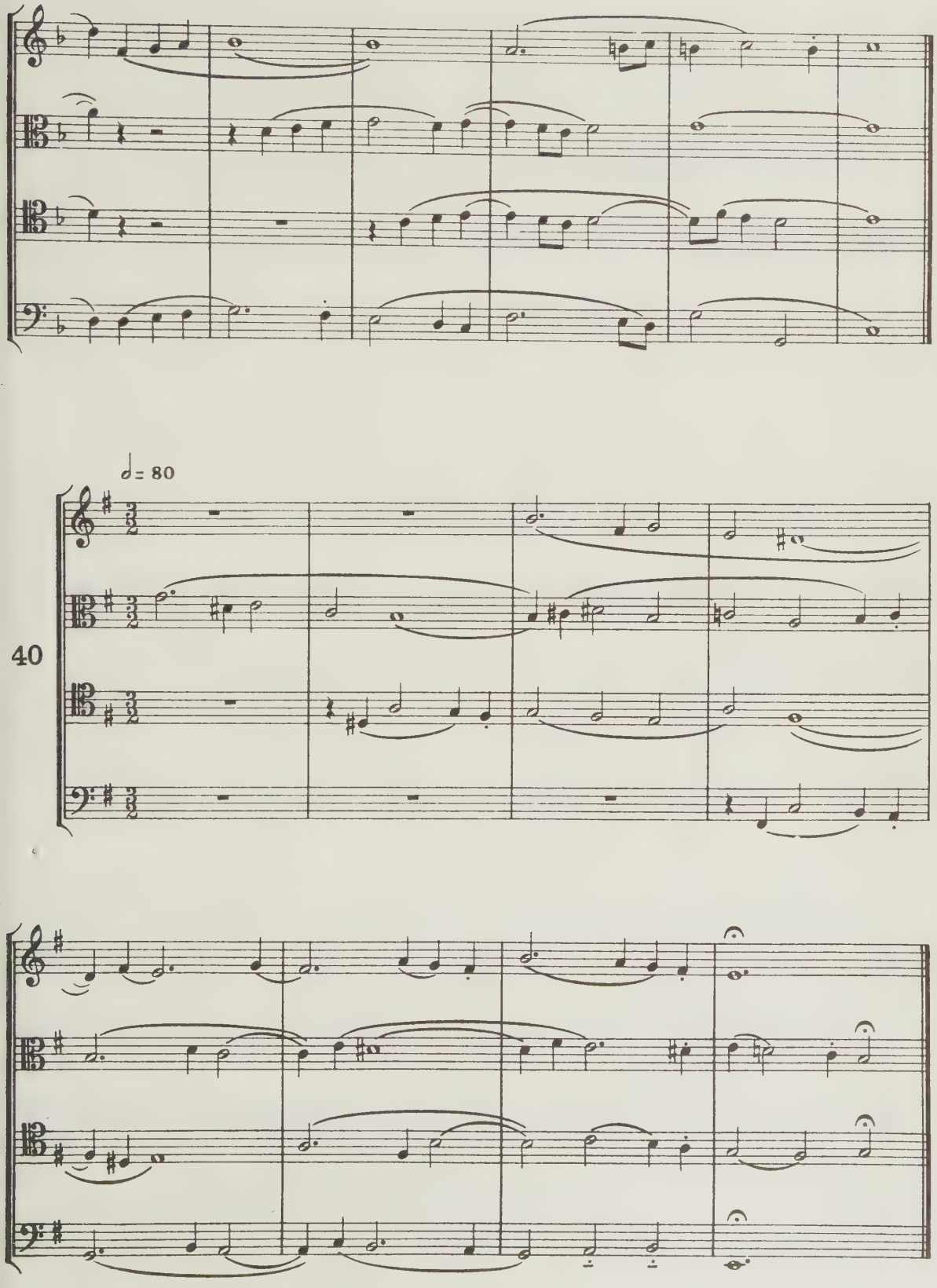




From the "Passion"

Schütz




♩= 80
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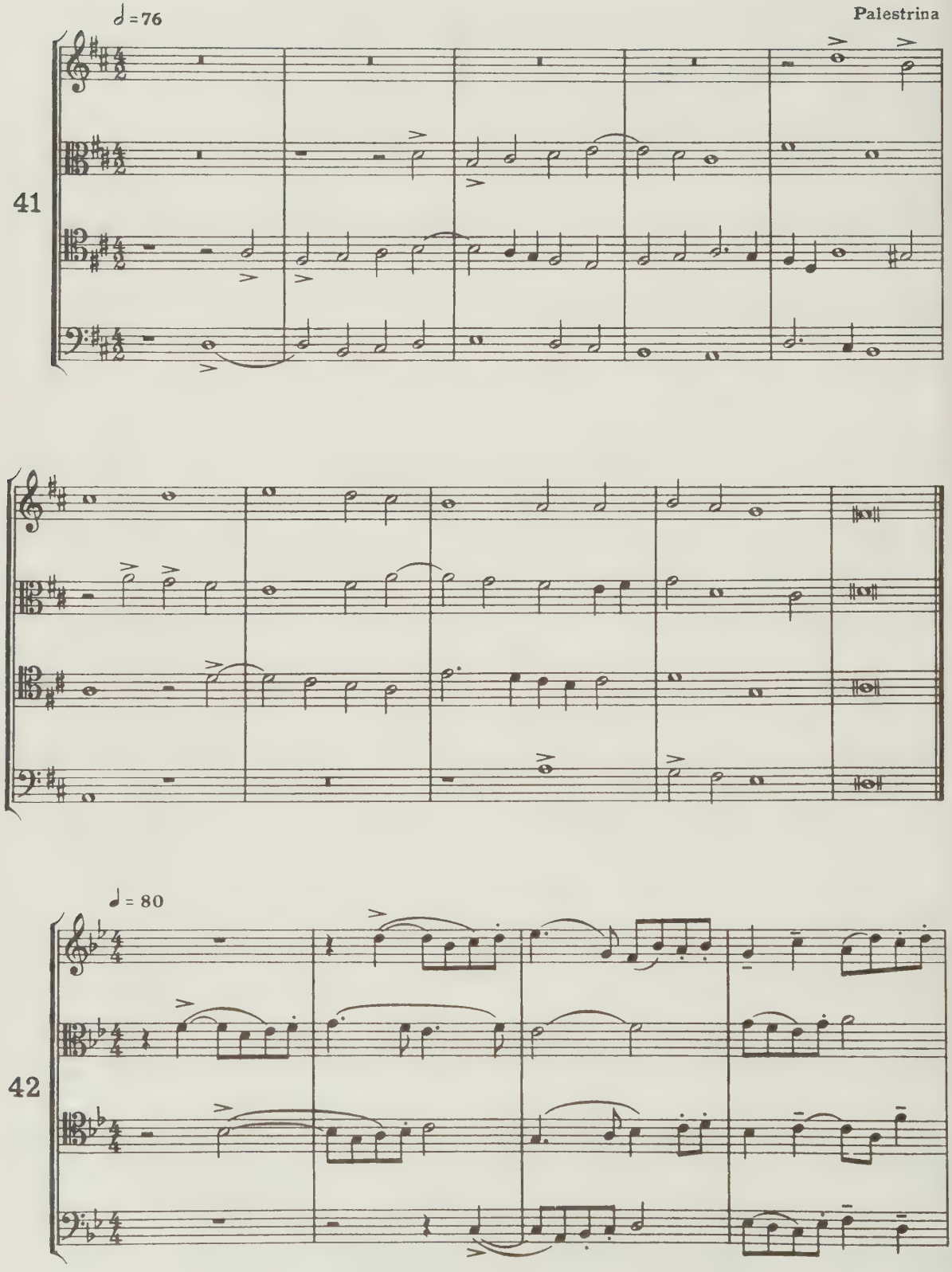
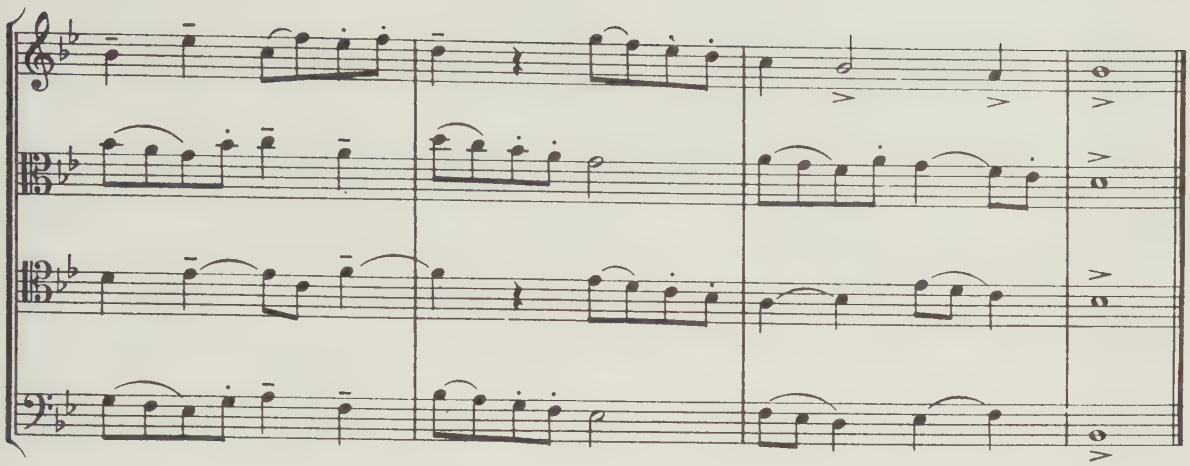
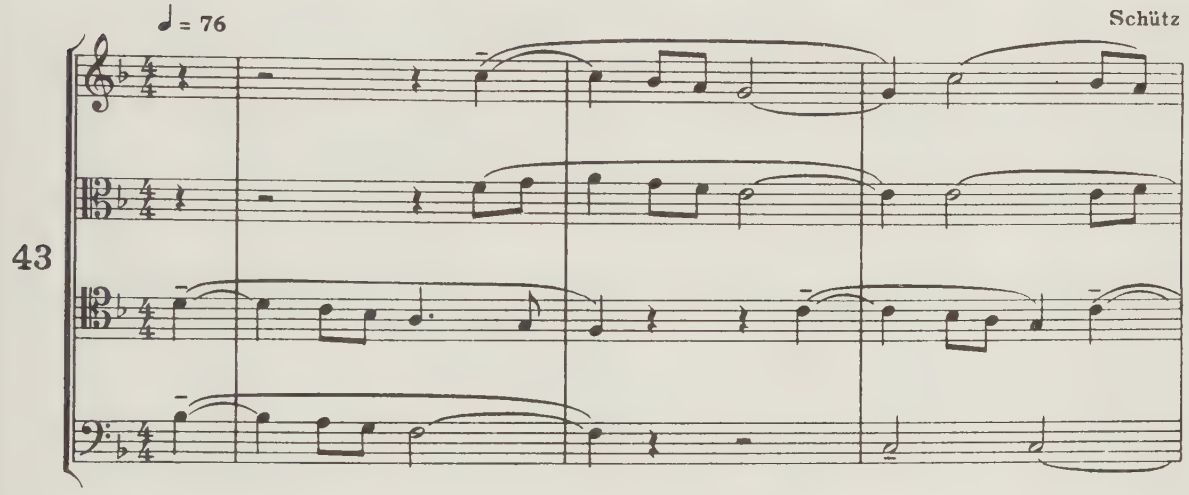
From the Motet "In Nativitatae S. Johannis Baptistae"

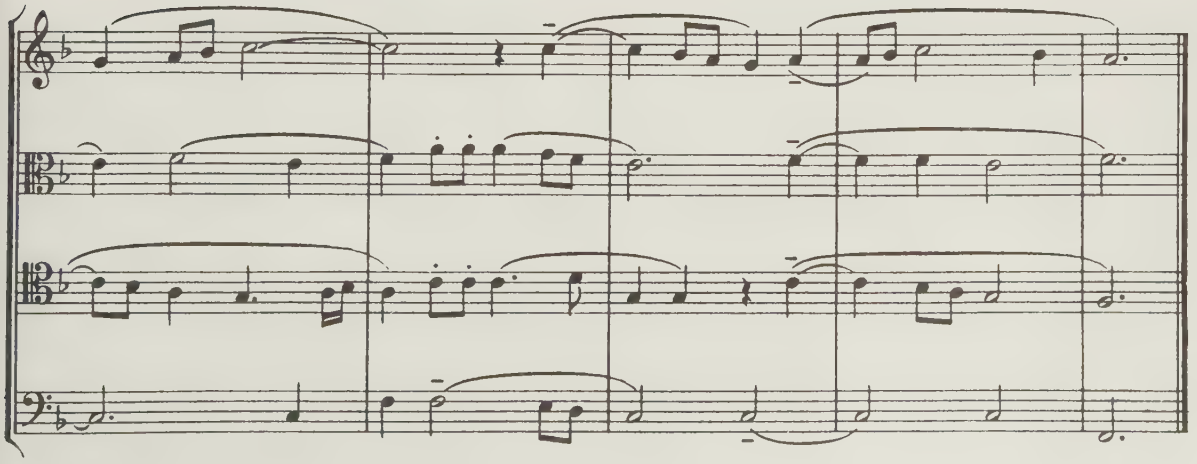
Palestrina

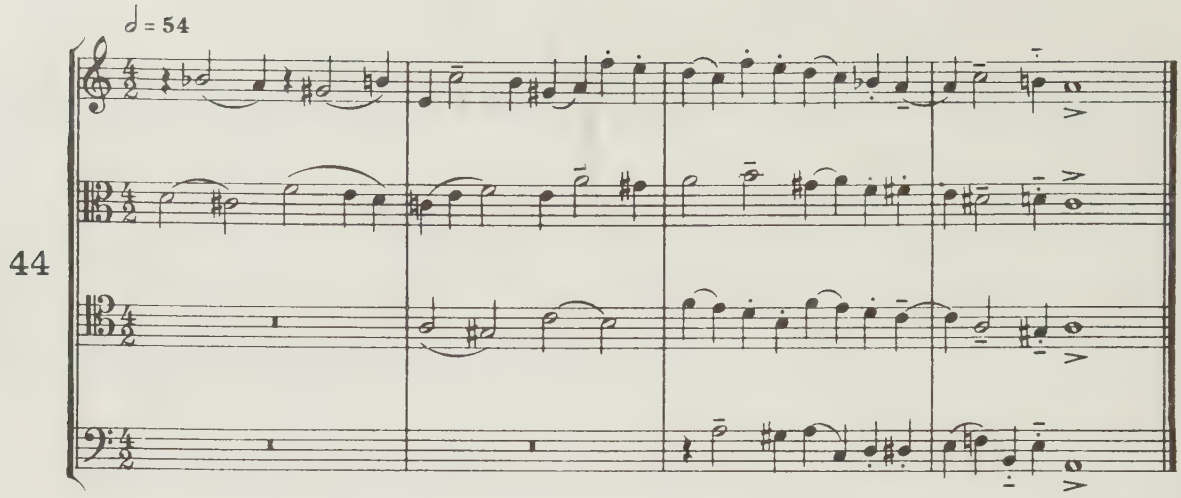




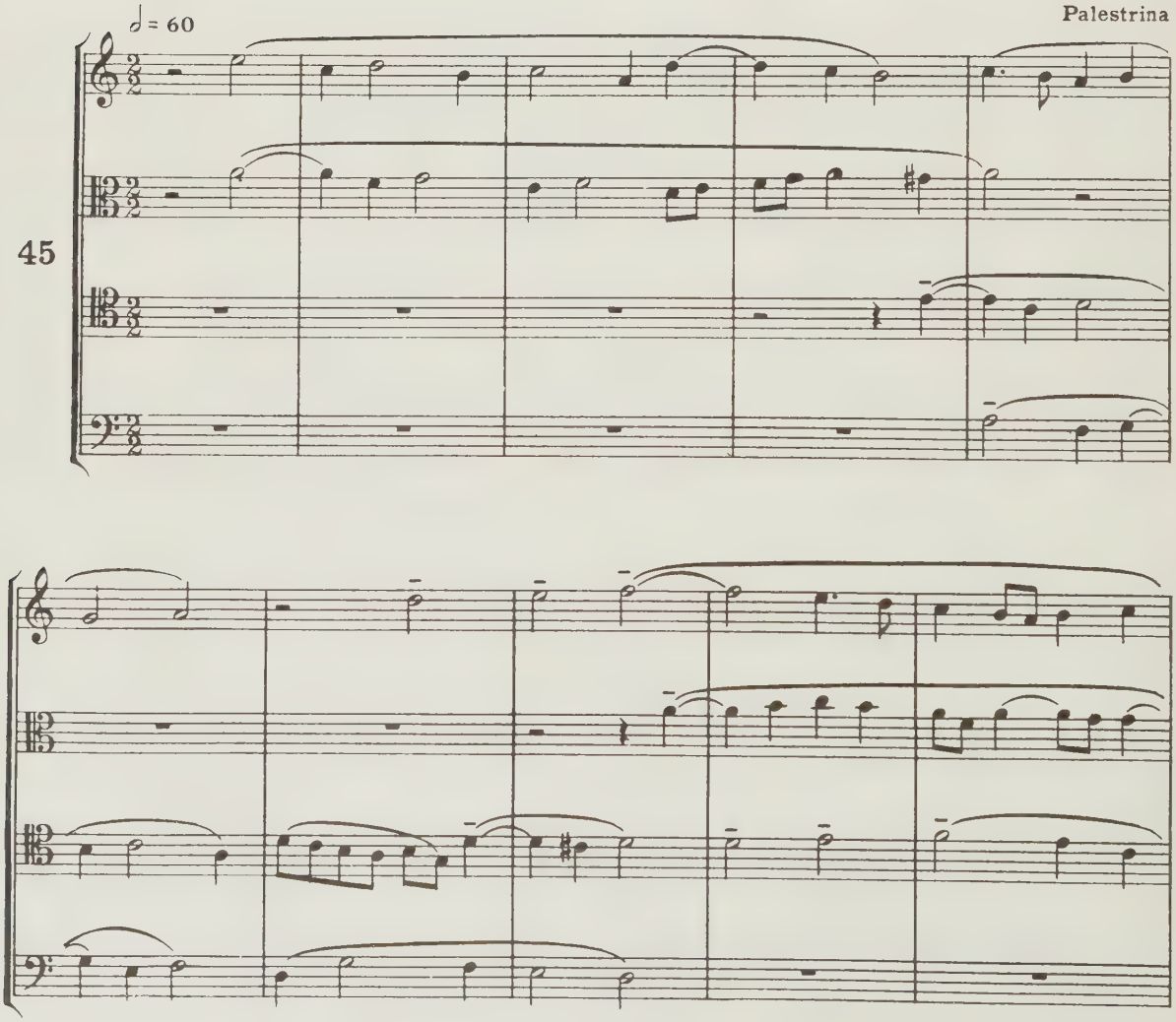
From the "Passion"

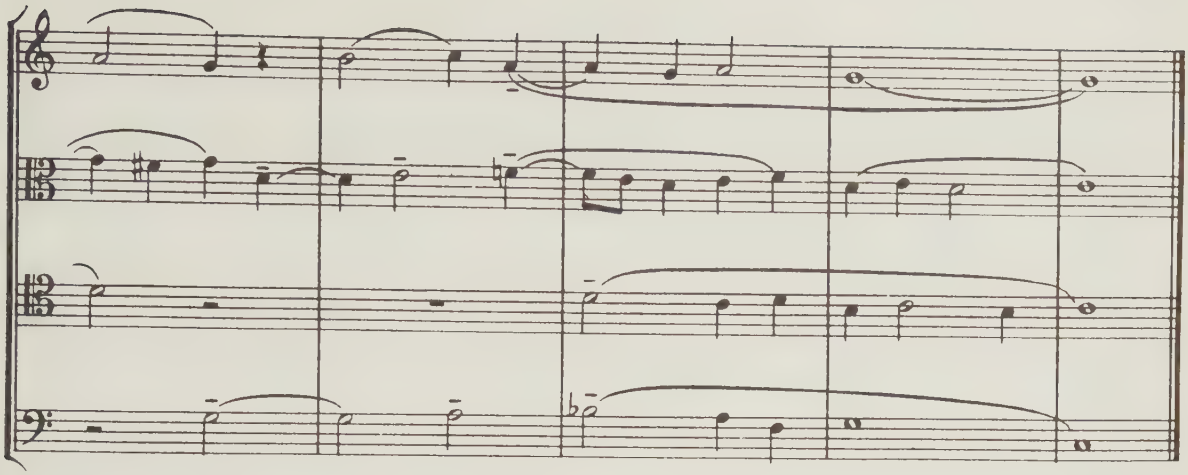




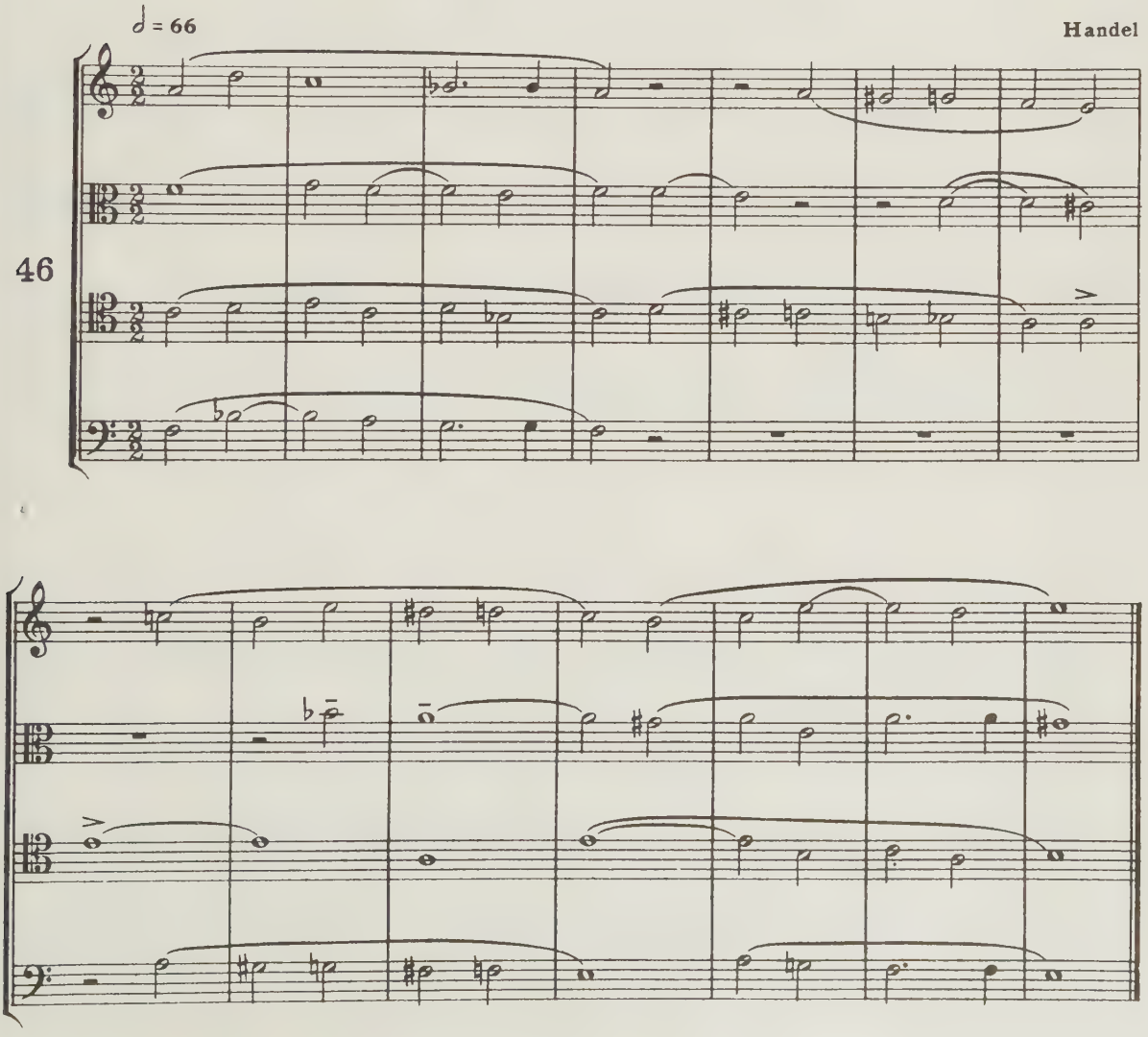


From the Motet "Salvator Mundi"



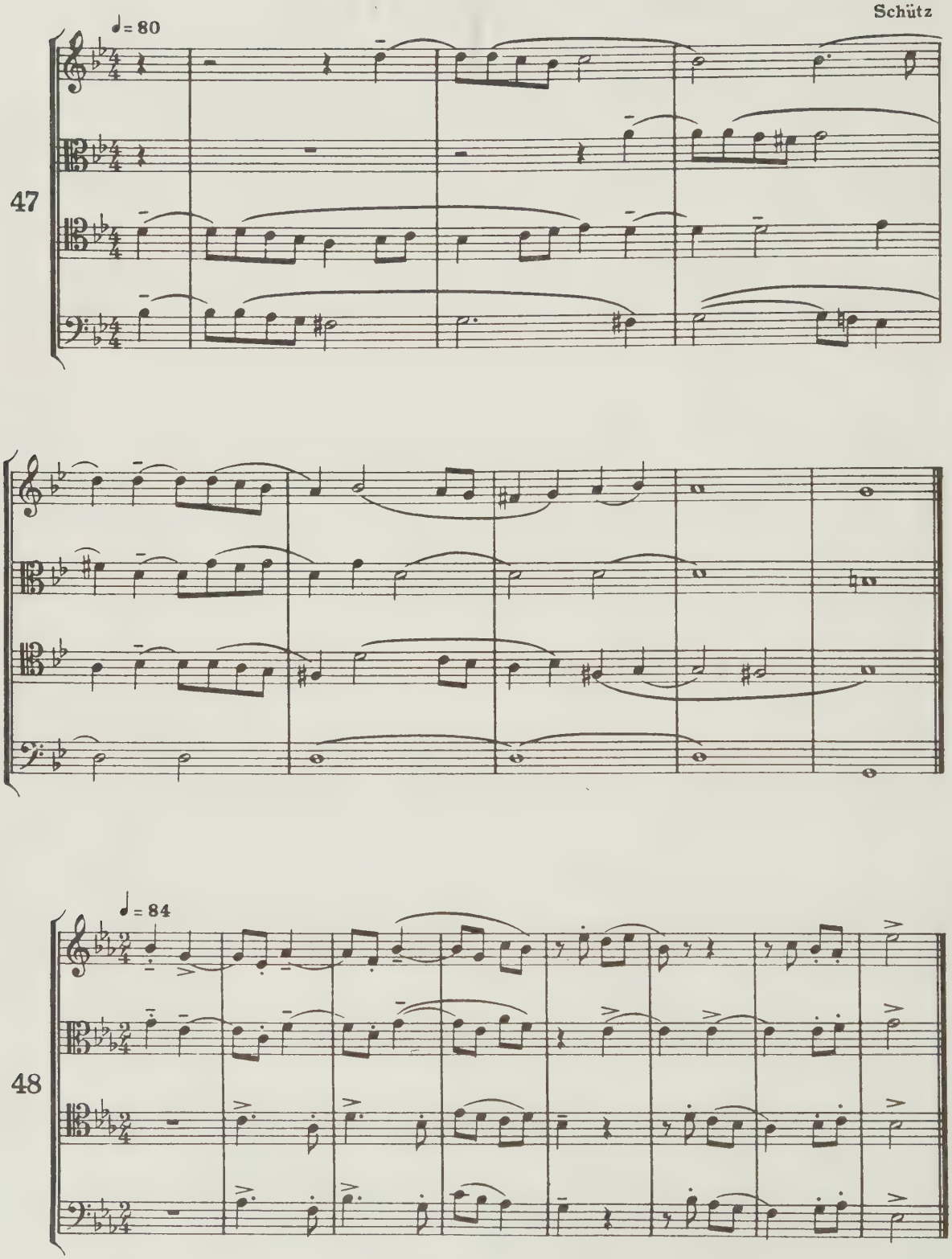


From "Samson" (No. 71)

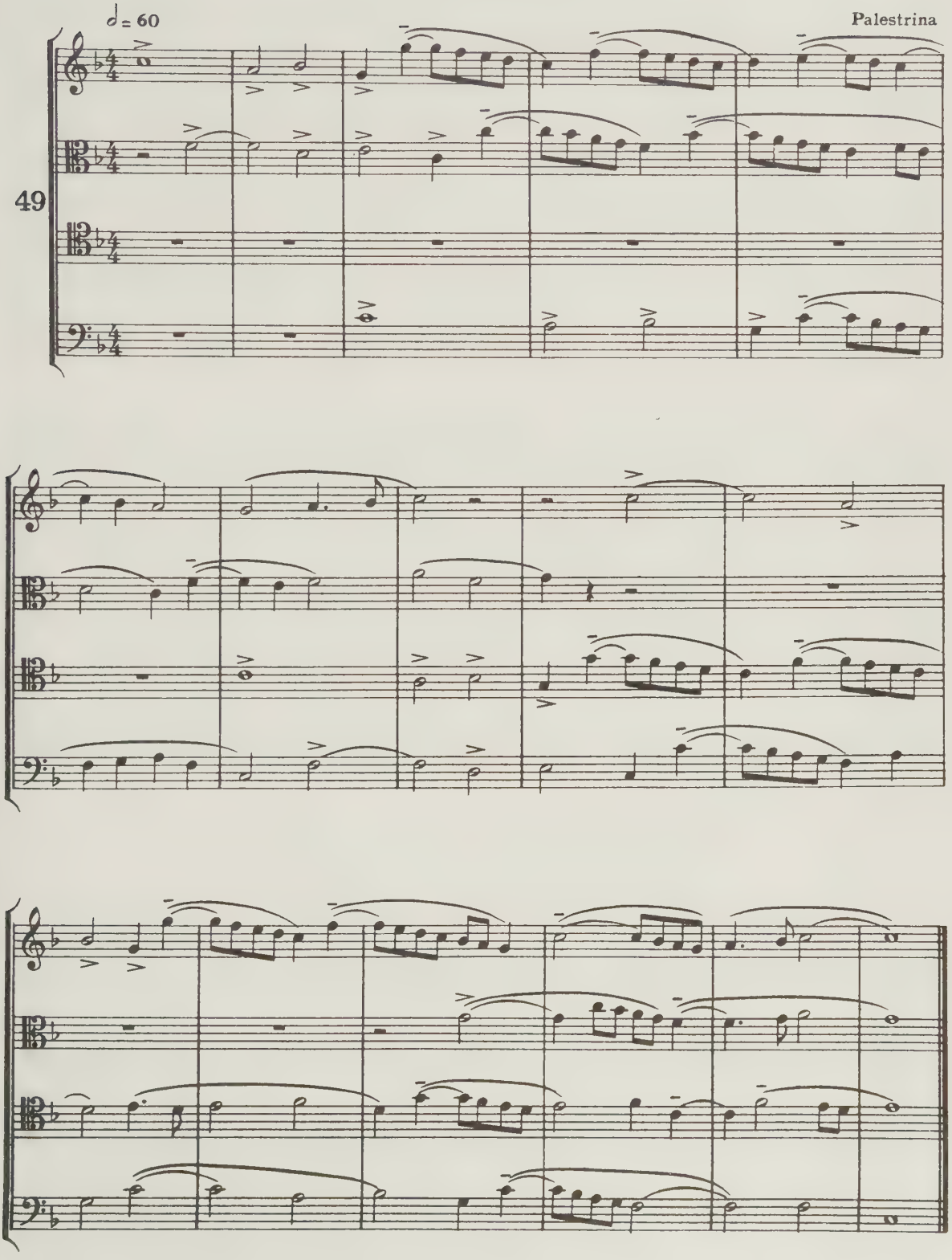


From the "Passion"

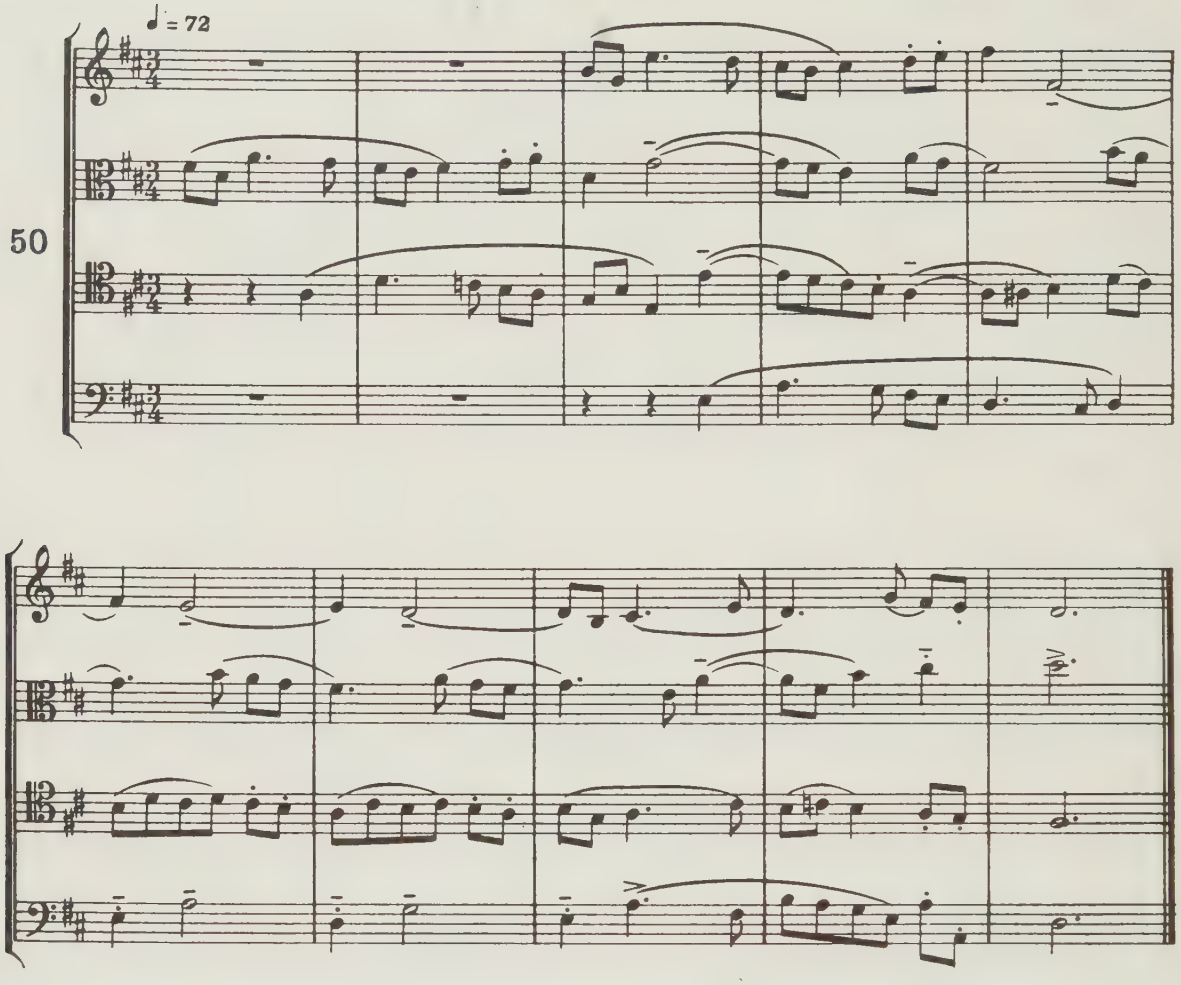
Schütz



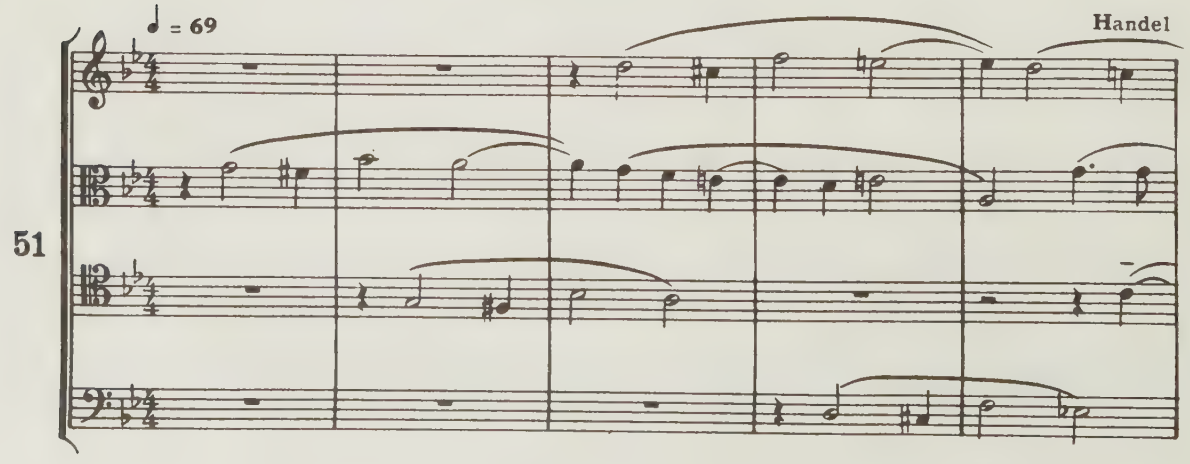
From the "Missa Brevis"

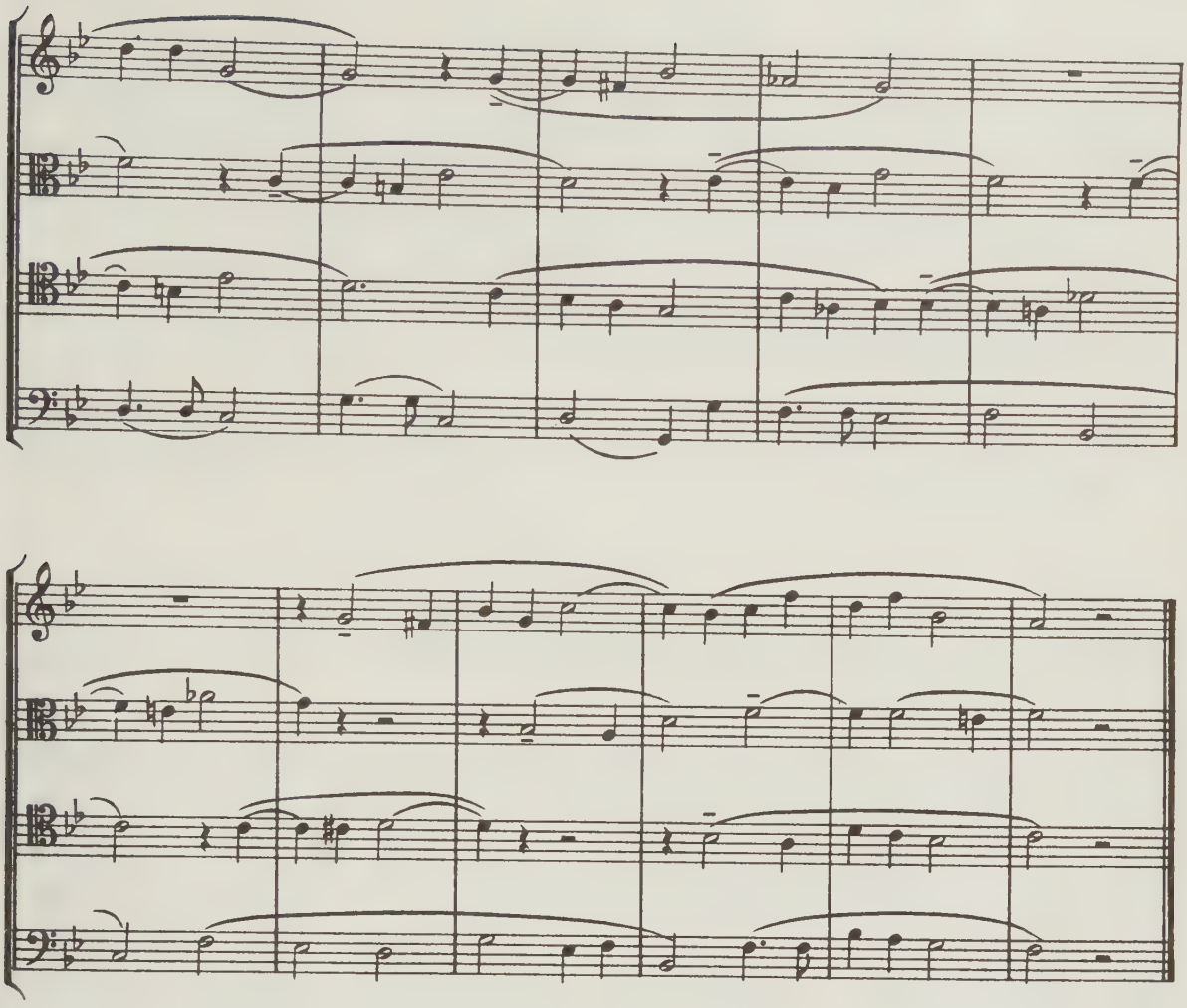


Introducing crossing of parts

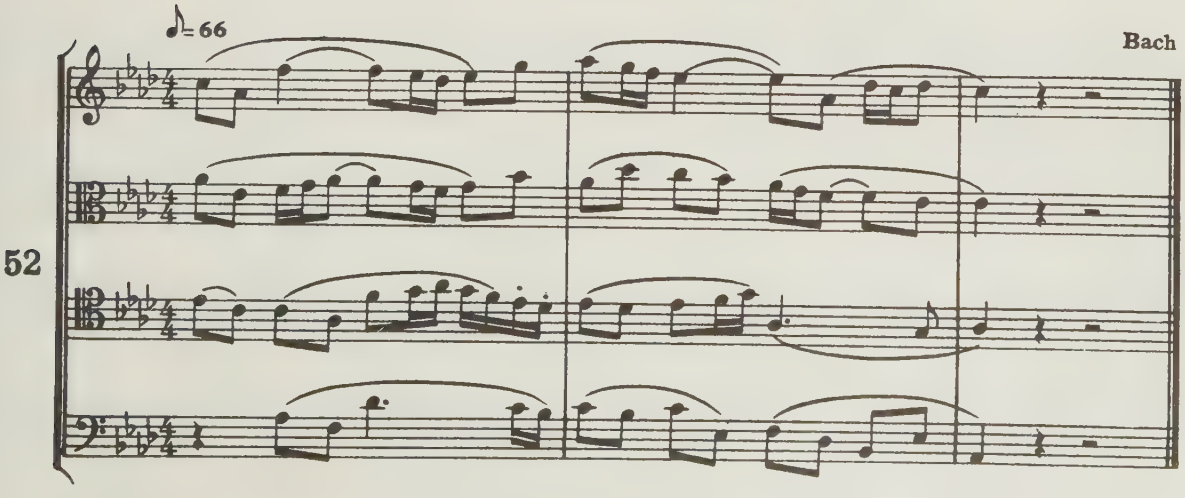


From "Acis and Galatea" (№ 14)



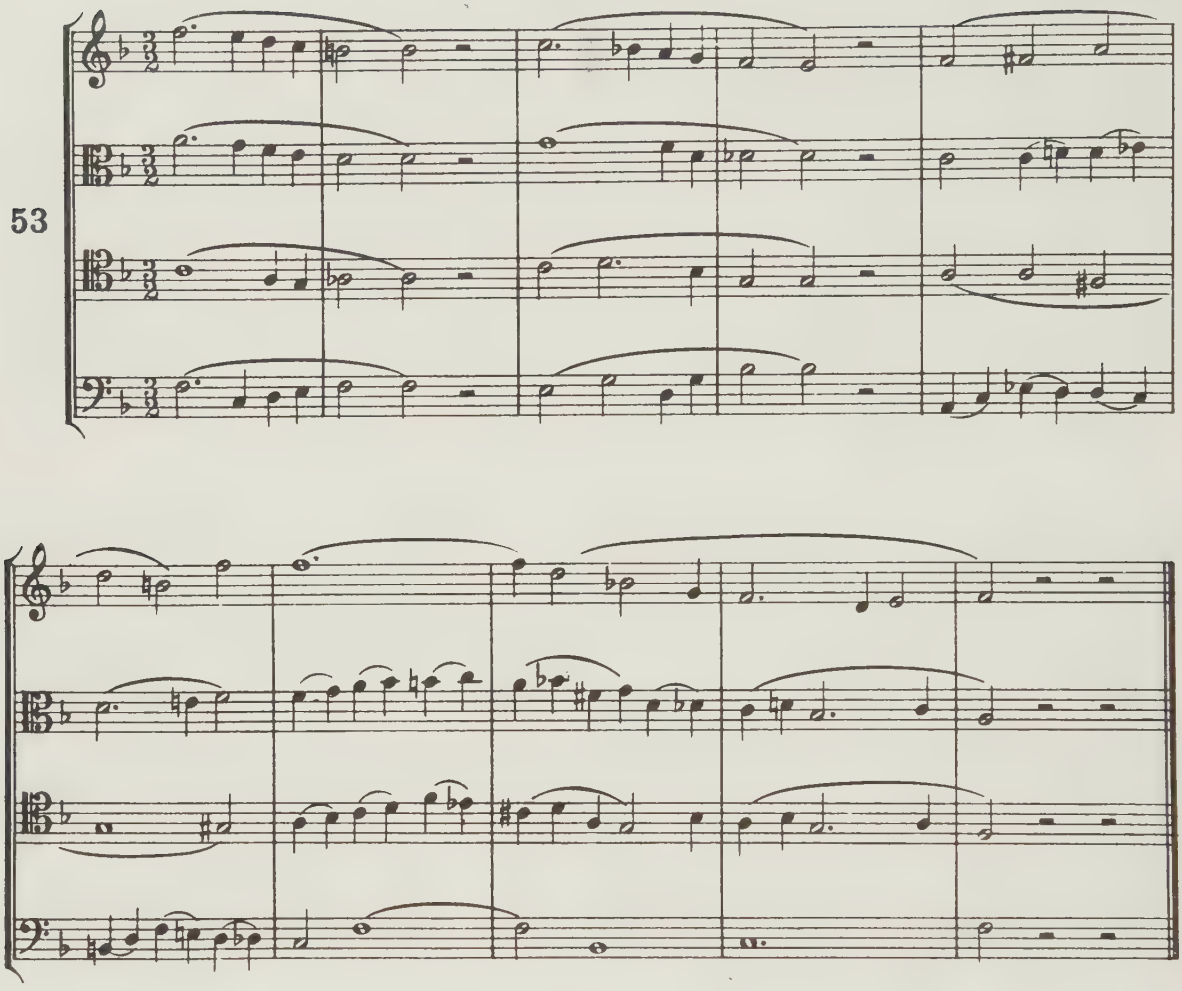


From the "St Matthew Passion" (No. 73)



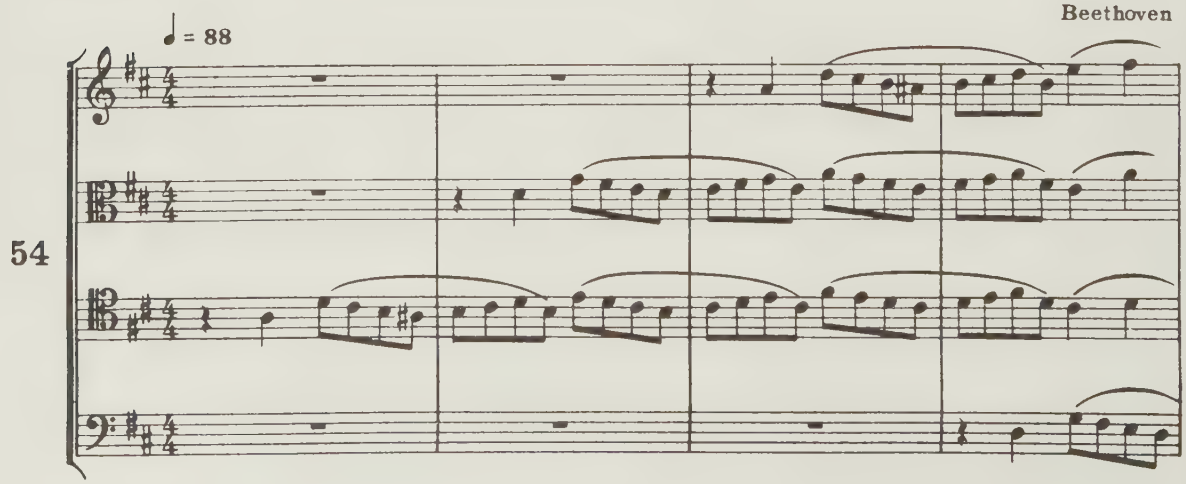
From the "Requiem" (No 3)

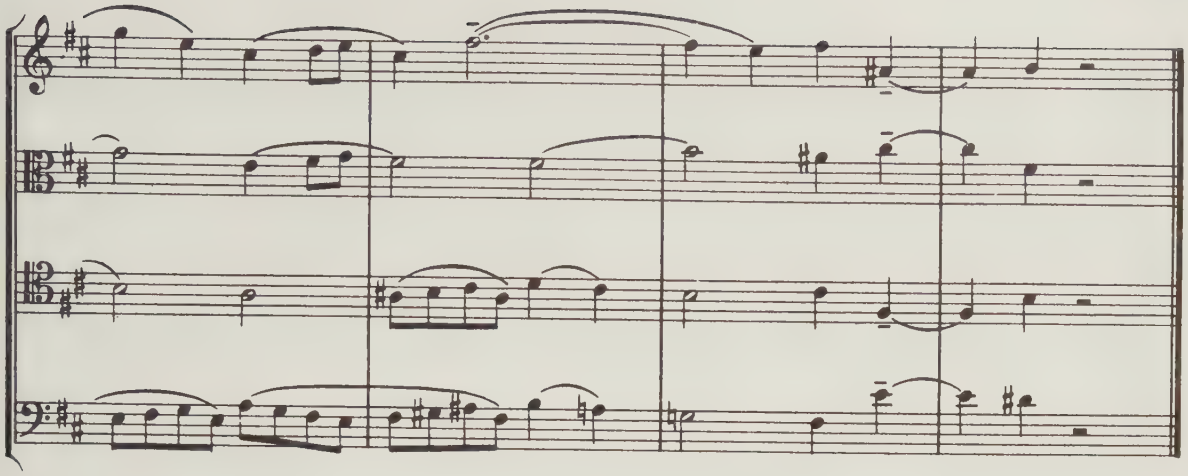
Brahms



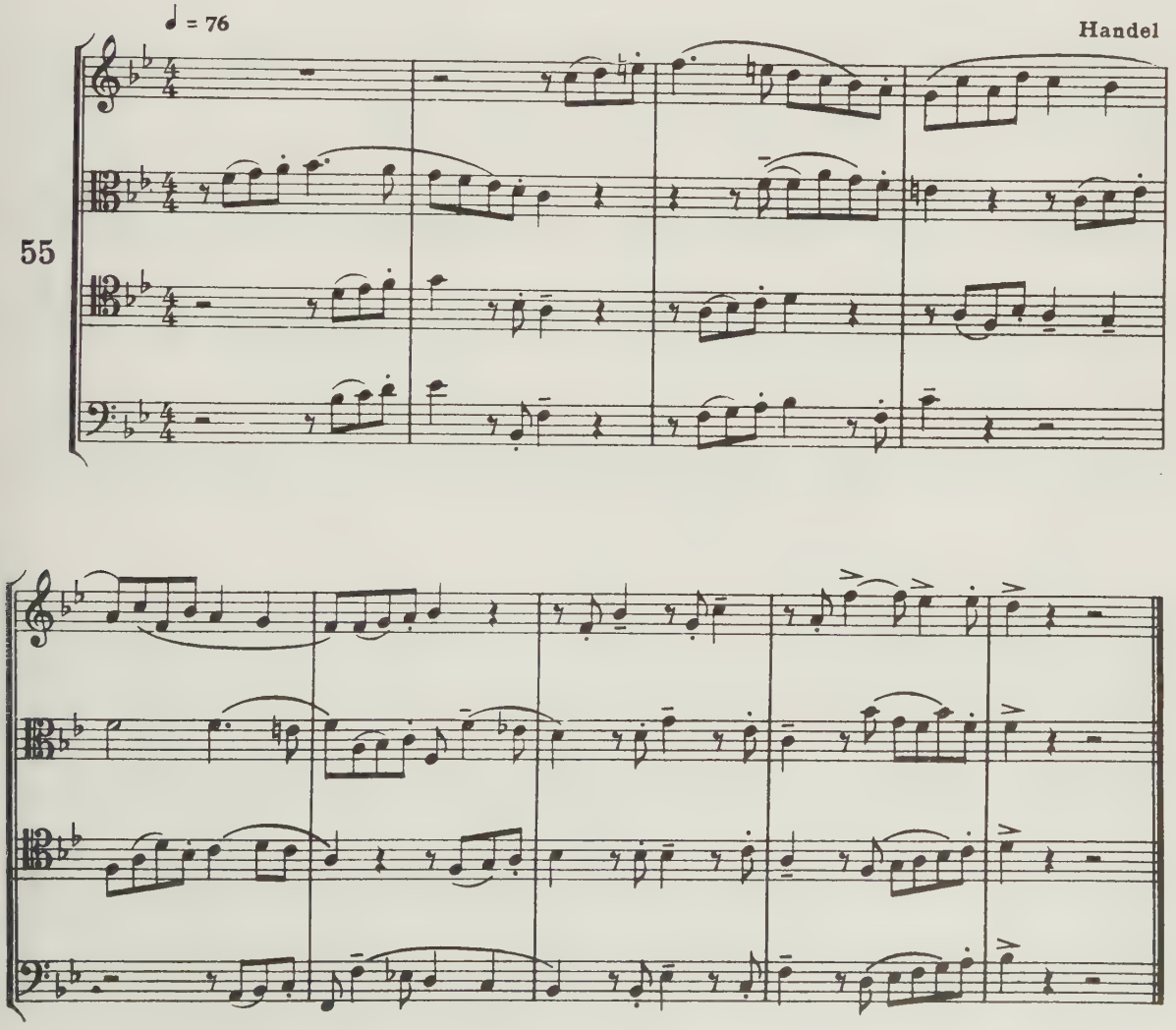
From the Mass in D (Gloria)

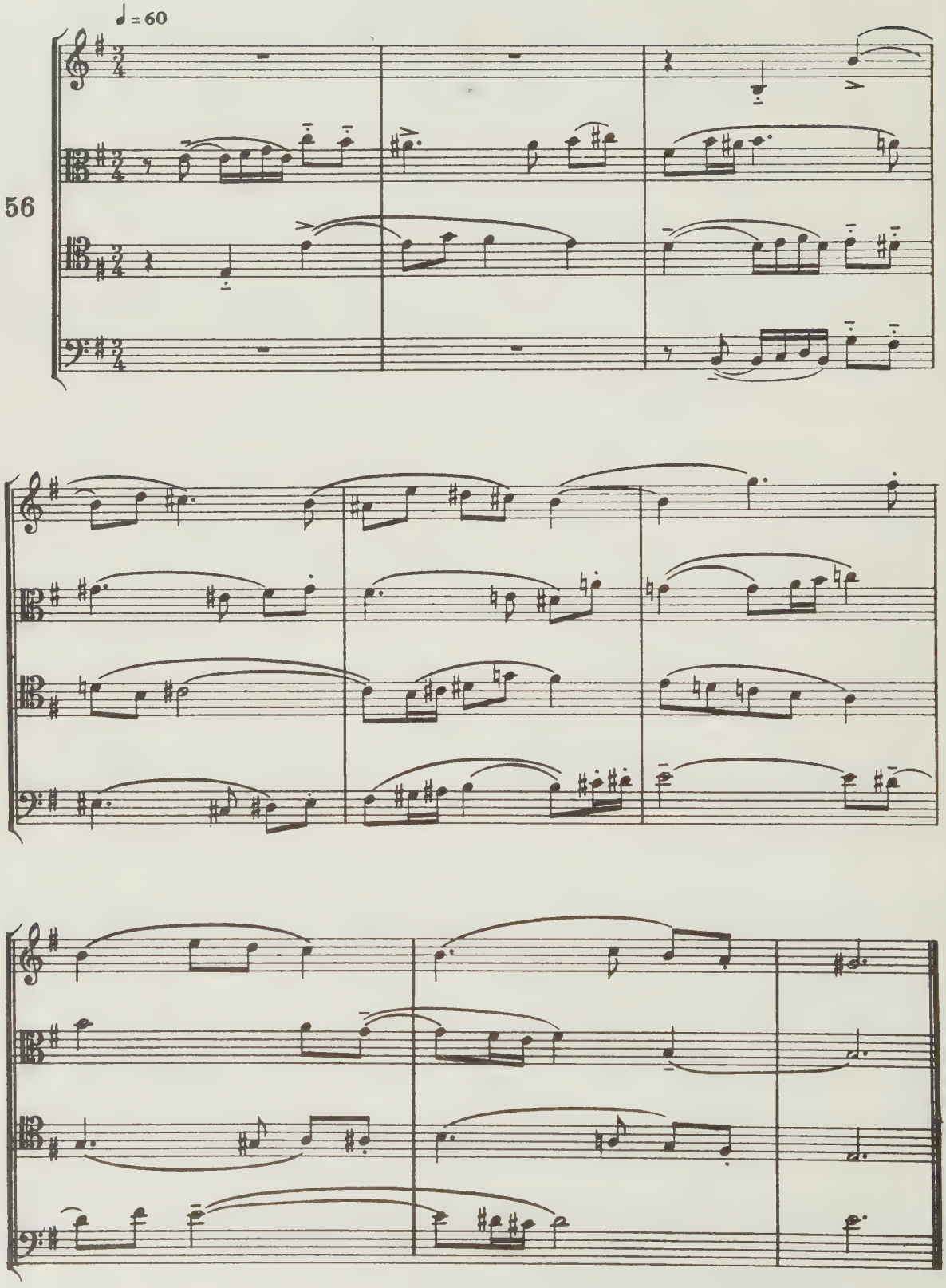
Beethoven



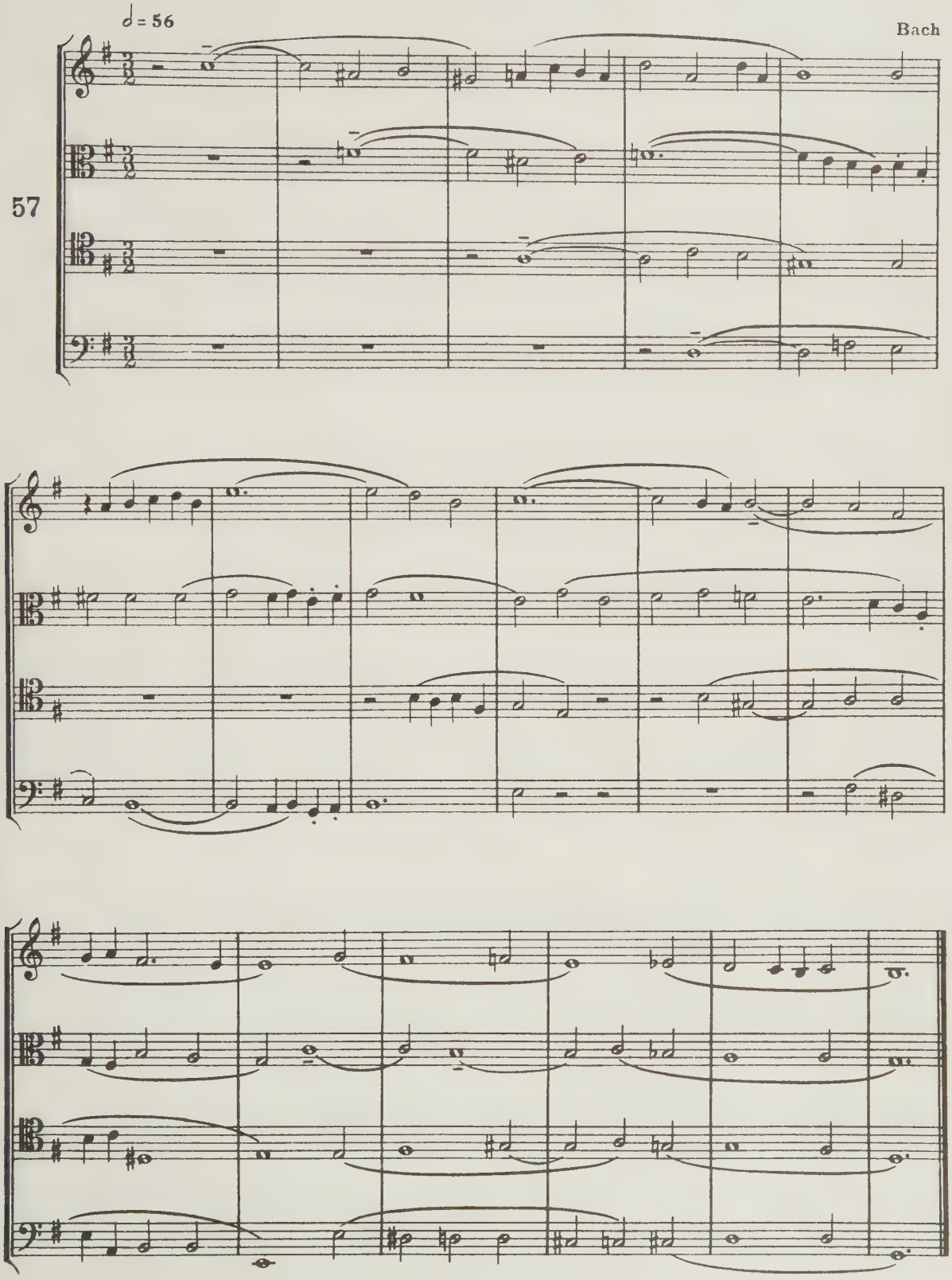


From the Sixth Chandos Anthem (No. 7)




♩ = 60
56

From the Mass in B minor (№ 16)

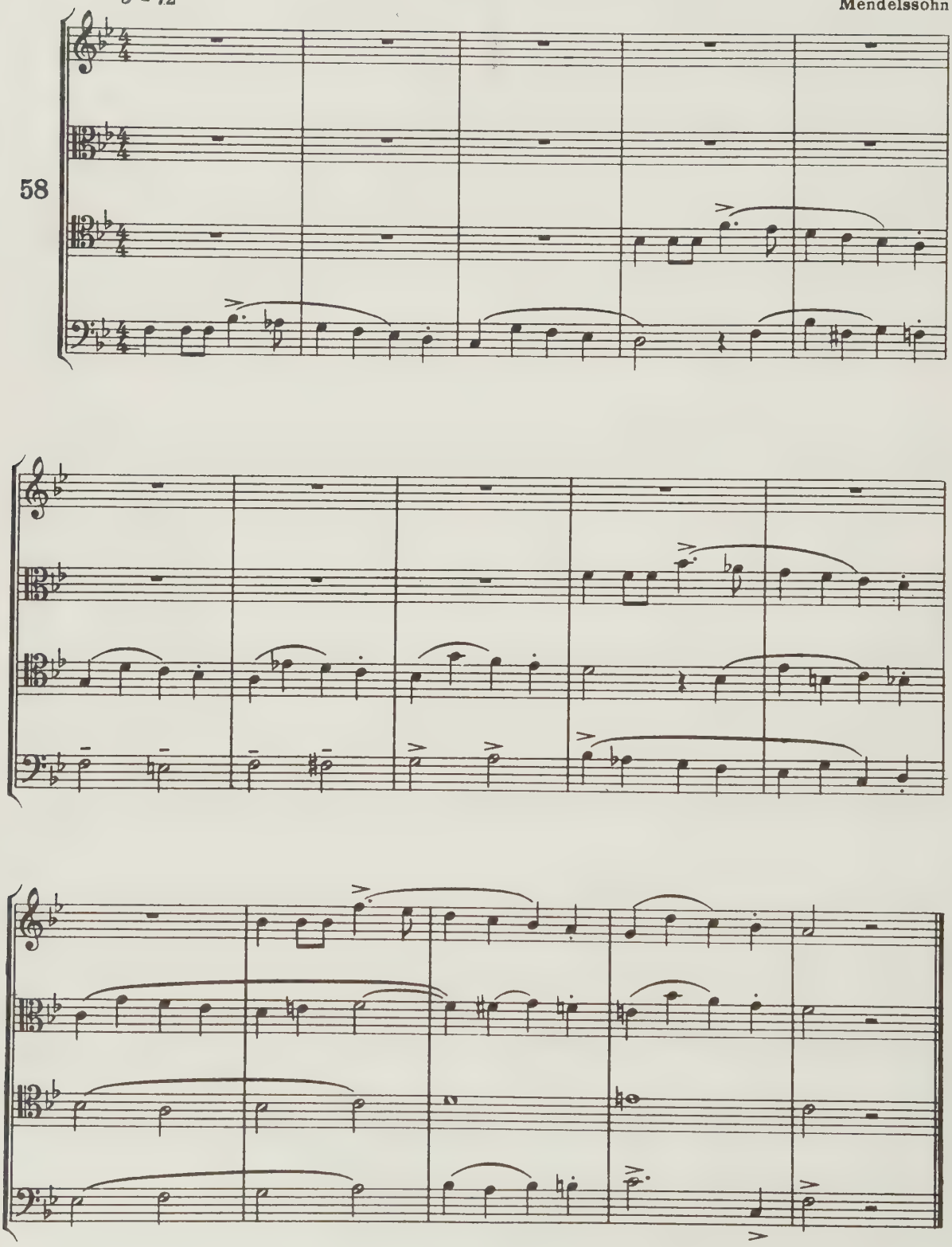


From the "Hymn of Praise" (No. 10)

♩ = 72

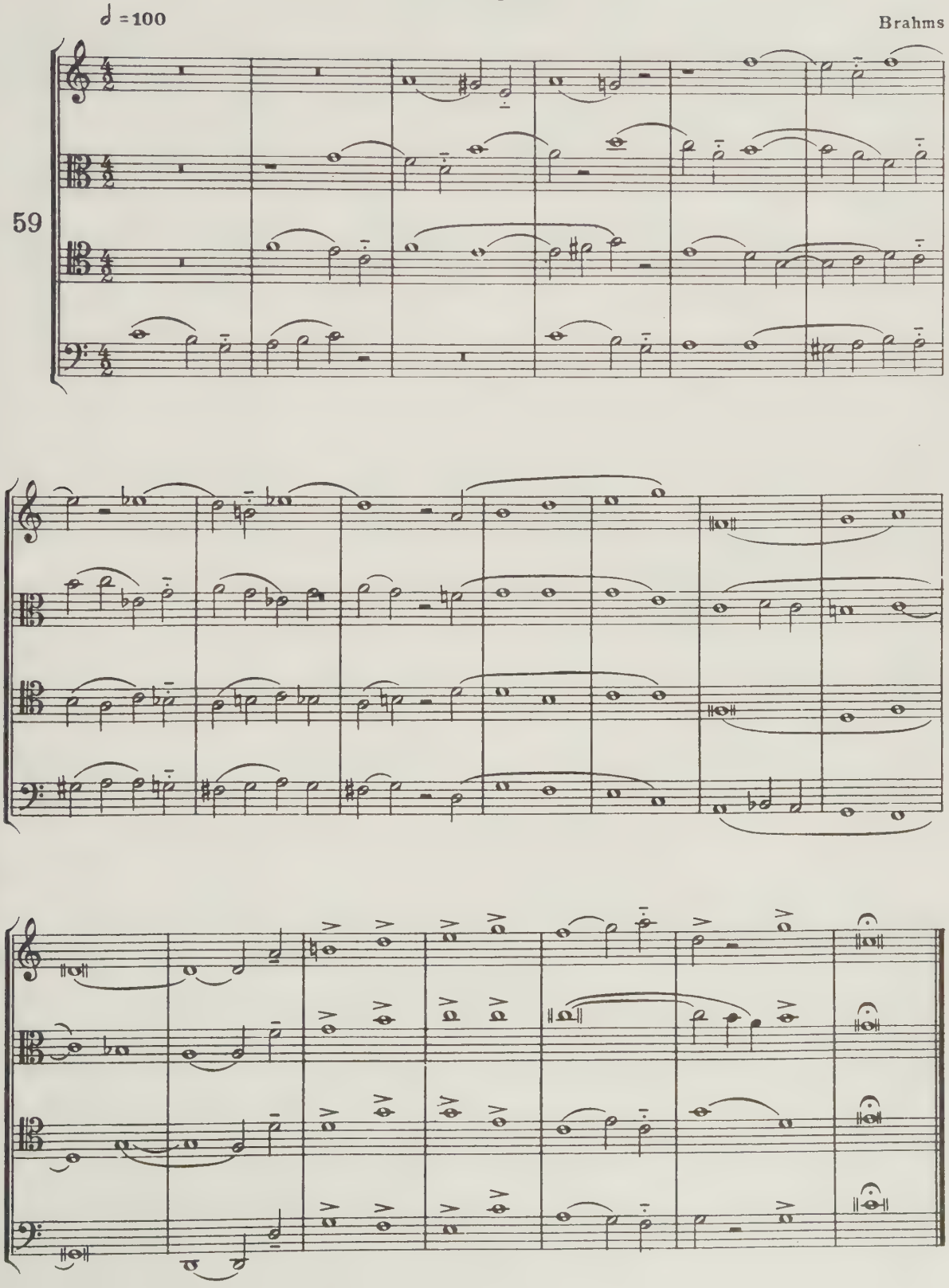
Mendelssohn

58

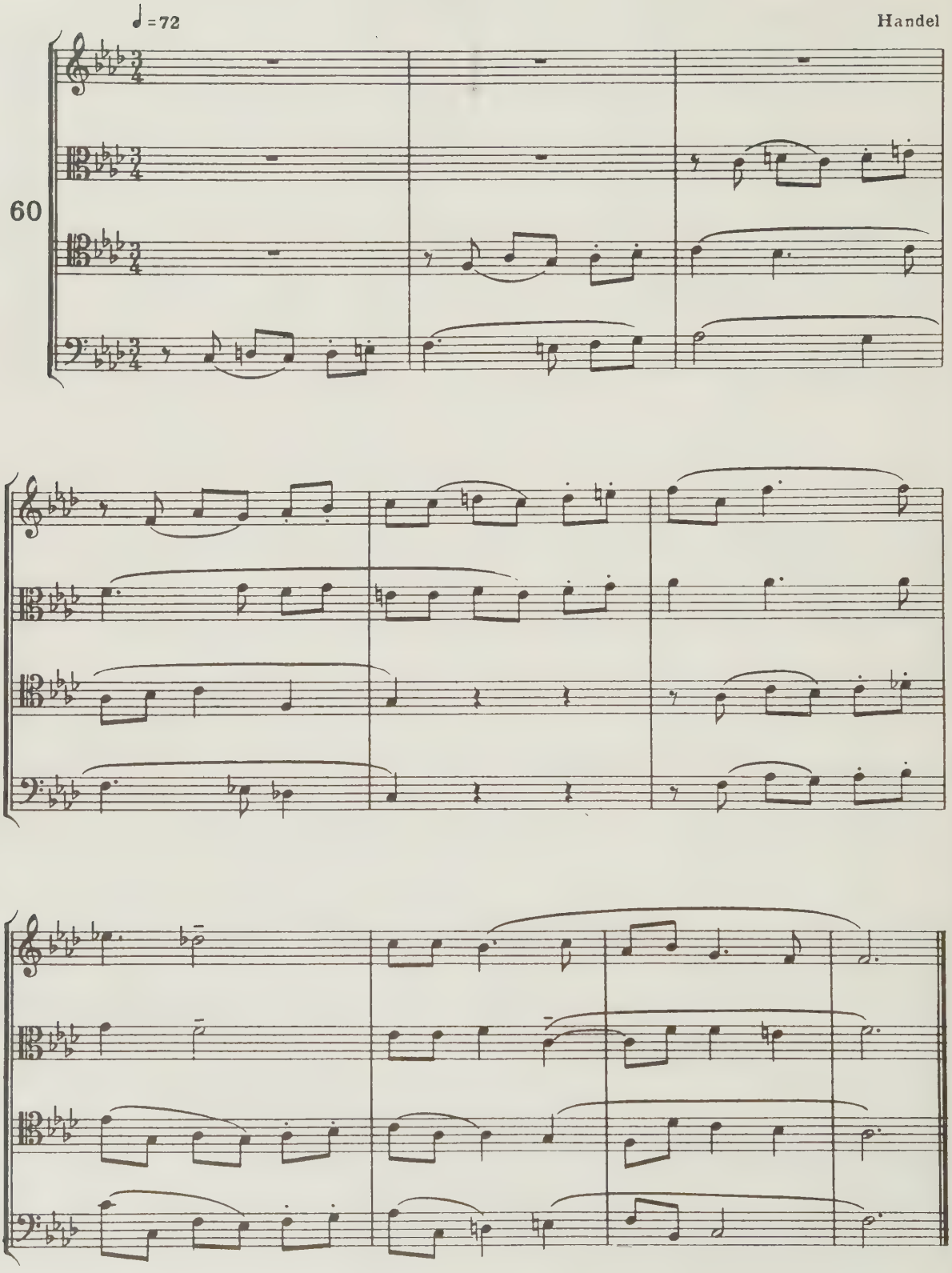


From the "Requiem" (No 6)

Brahms

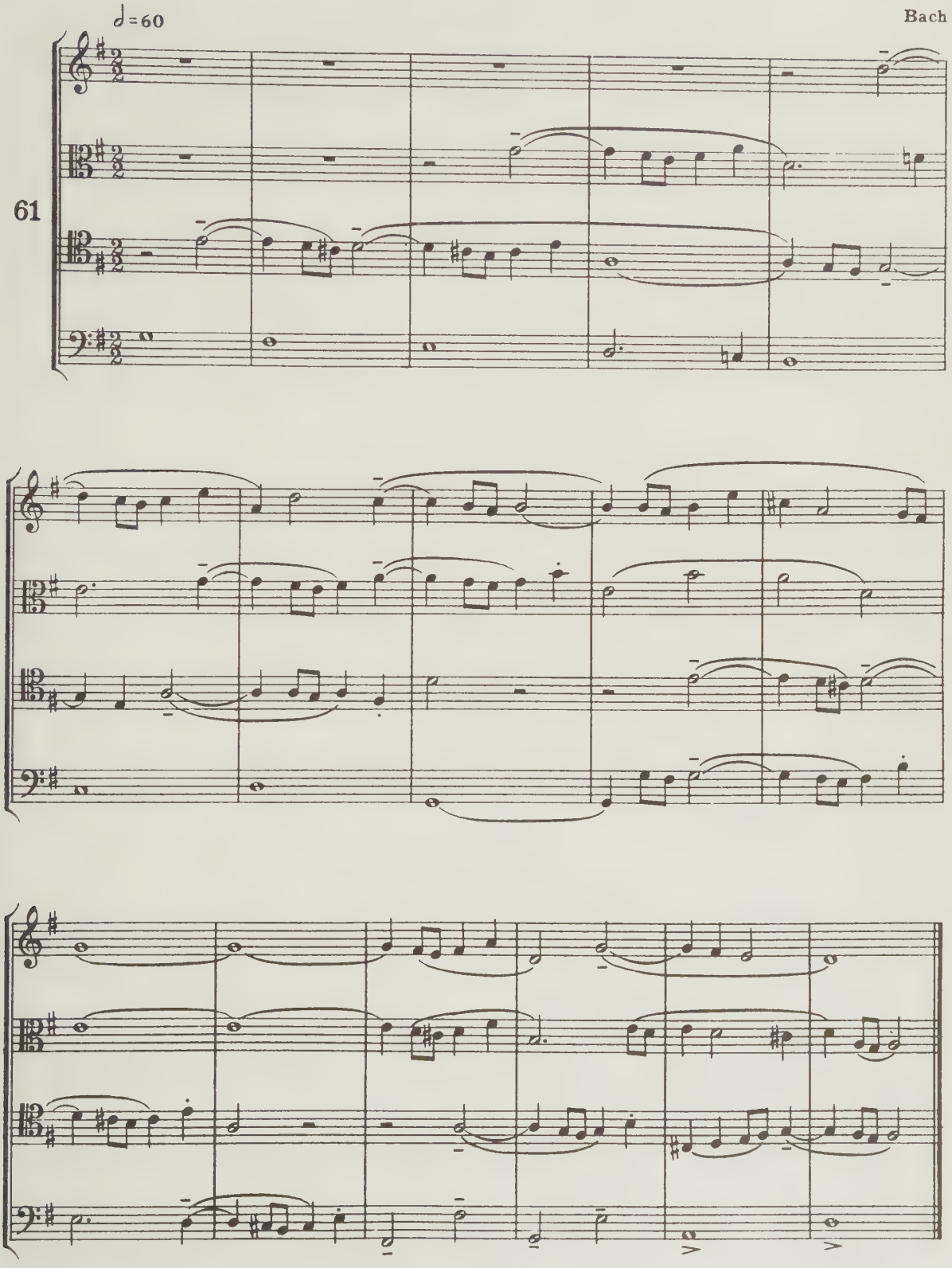


From "Semele" (No. 42)



From the "Goldberg Variations" (Var. 22)

Bach

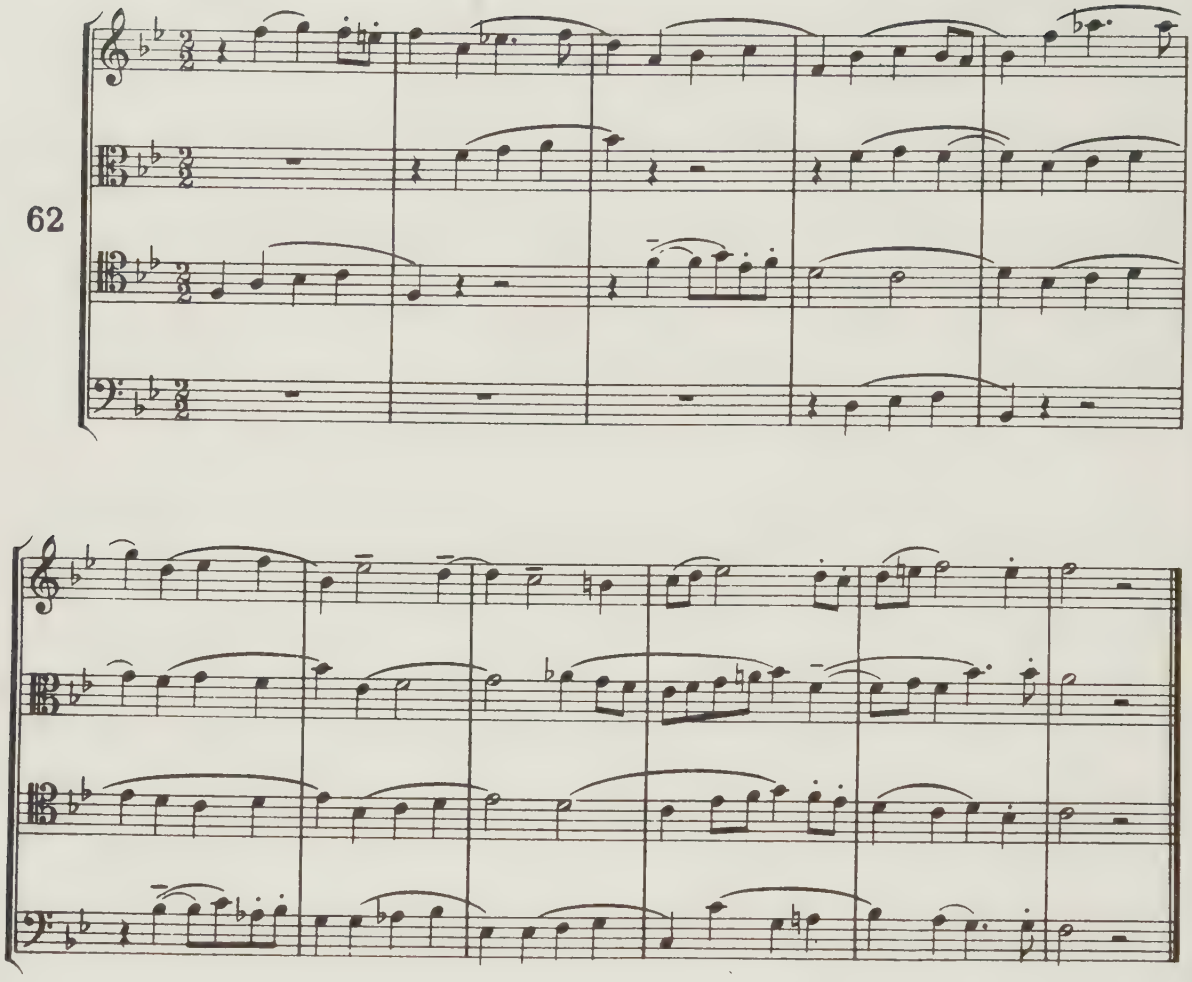


From "Semele" (No3)

Handel

♩ = 104

62

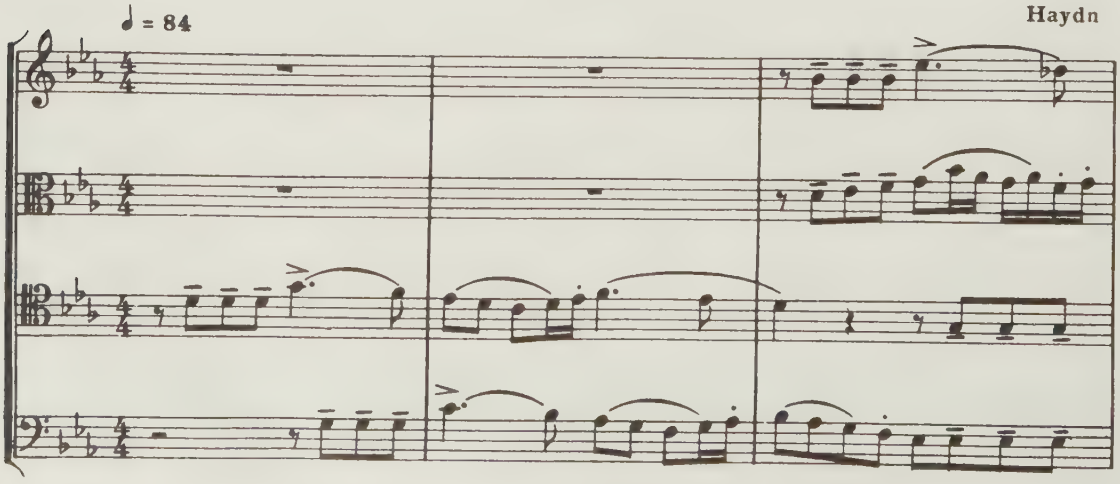


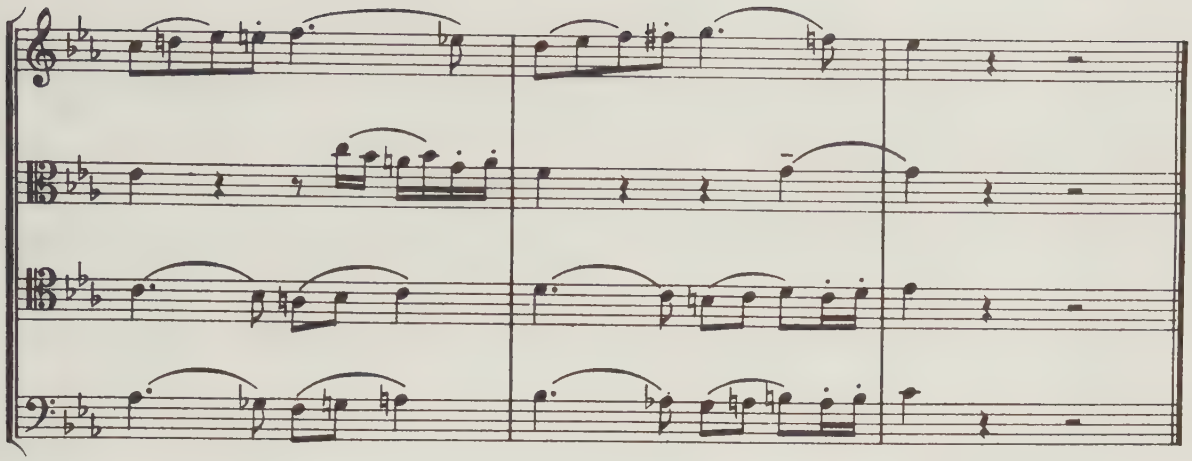
From the "Creation" (No33)

Haydn

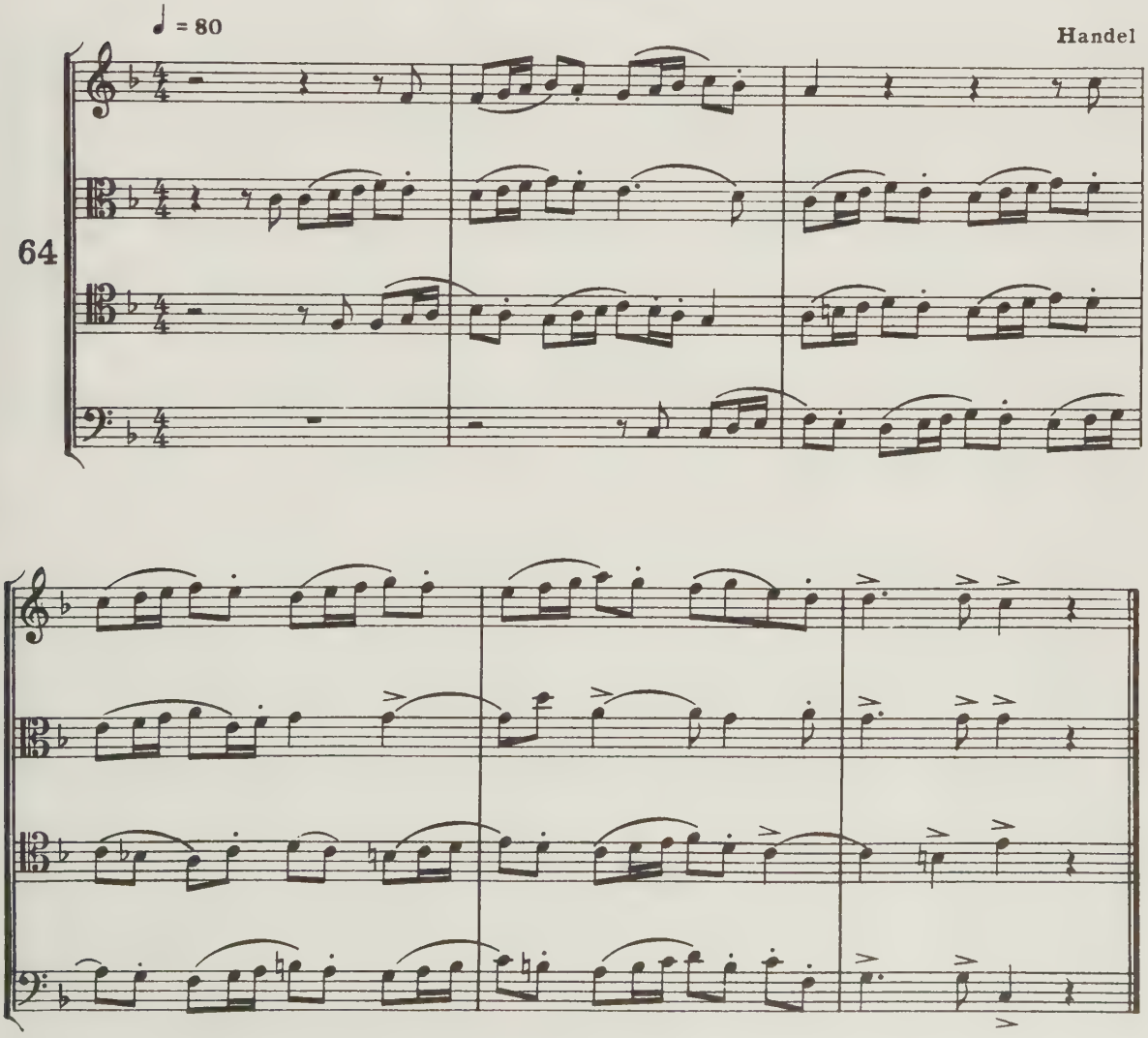
♩ = 84

63

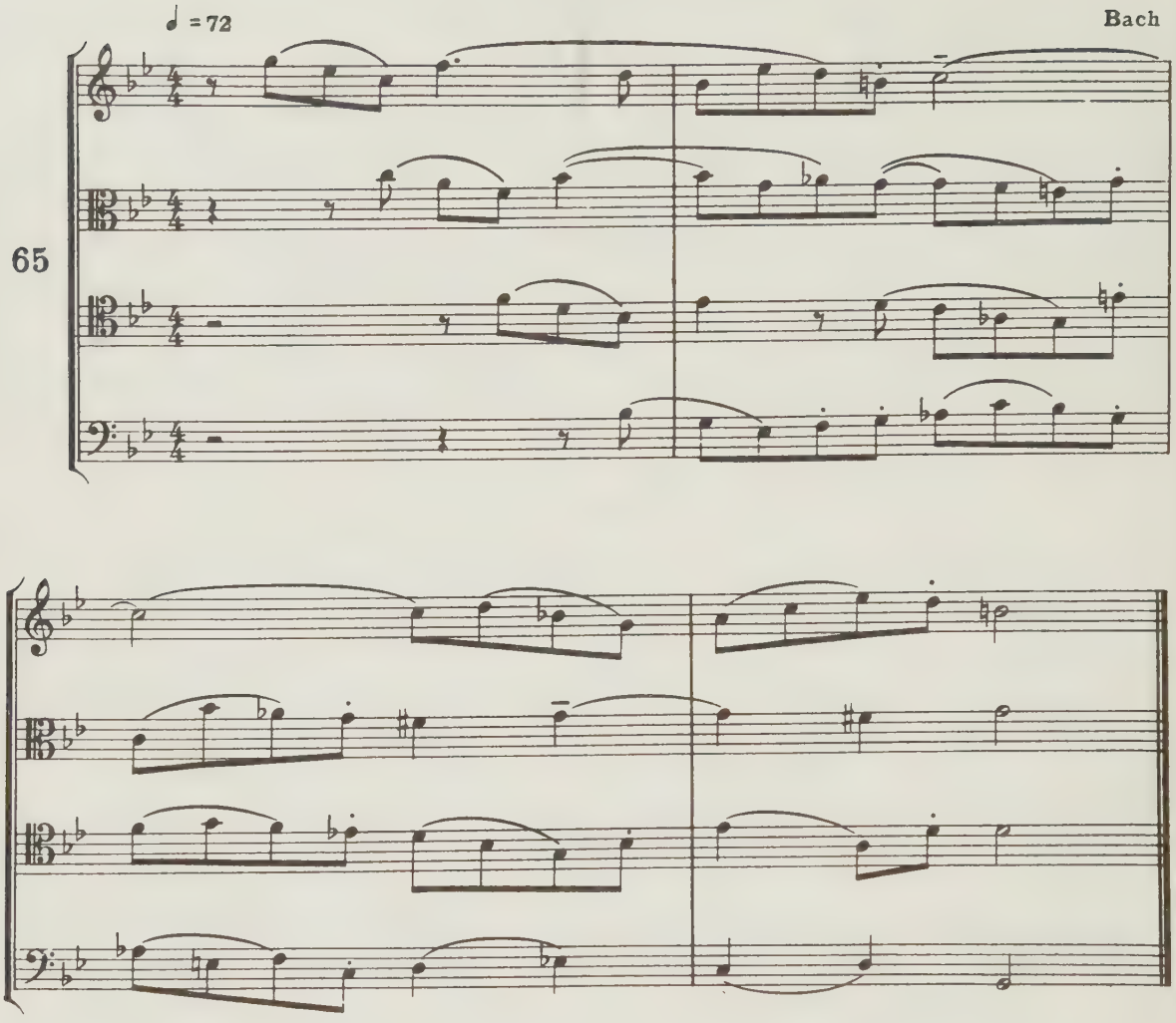




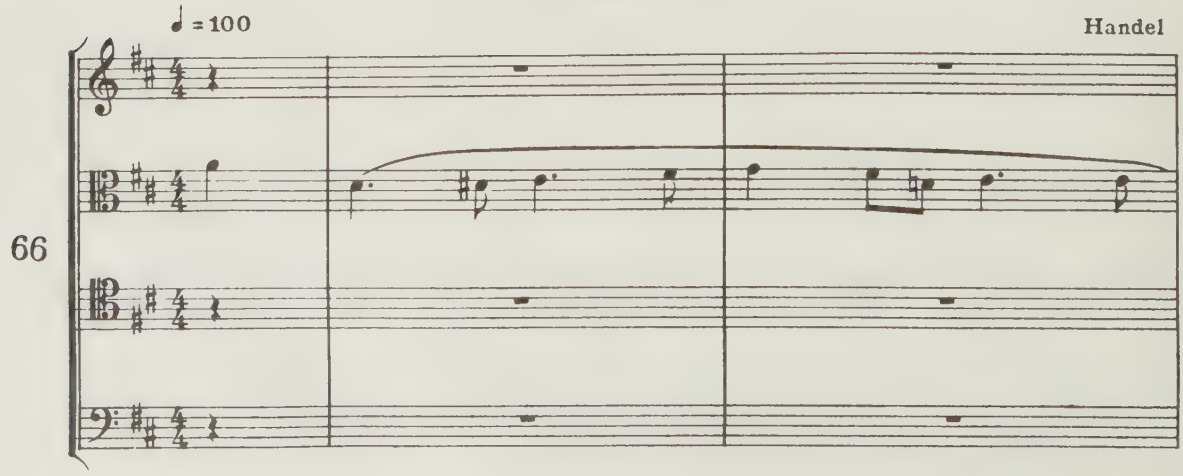
From "Samson" (No. 31)

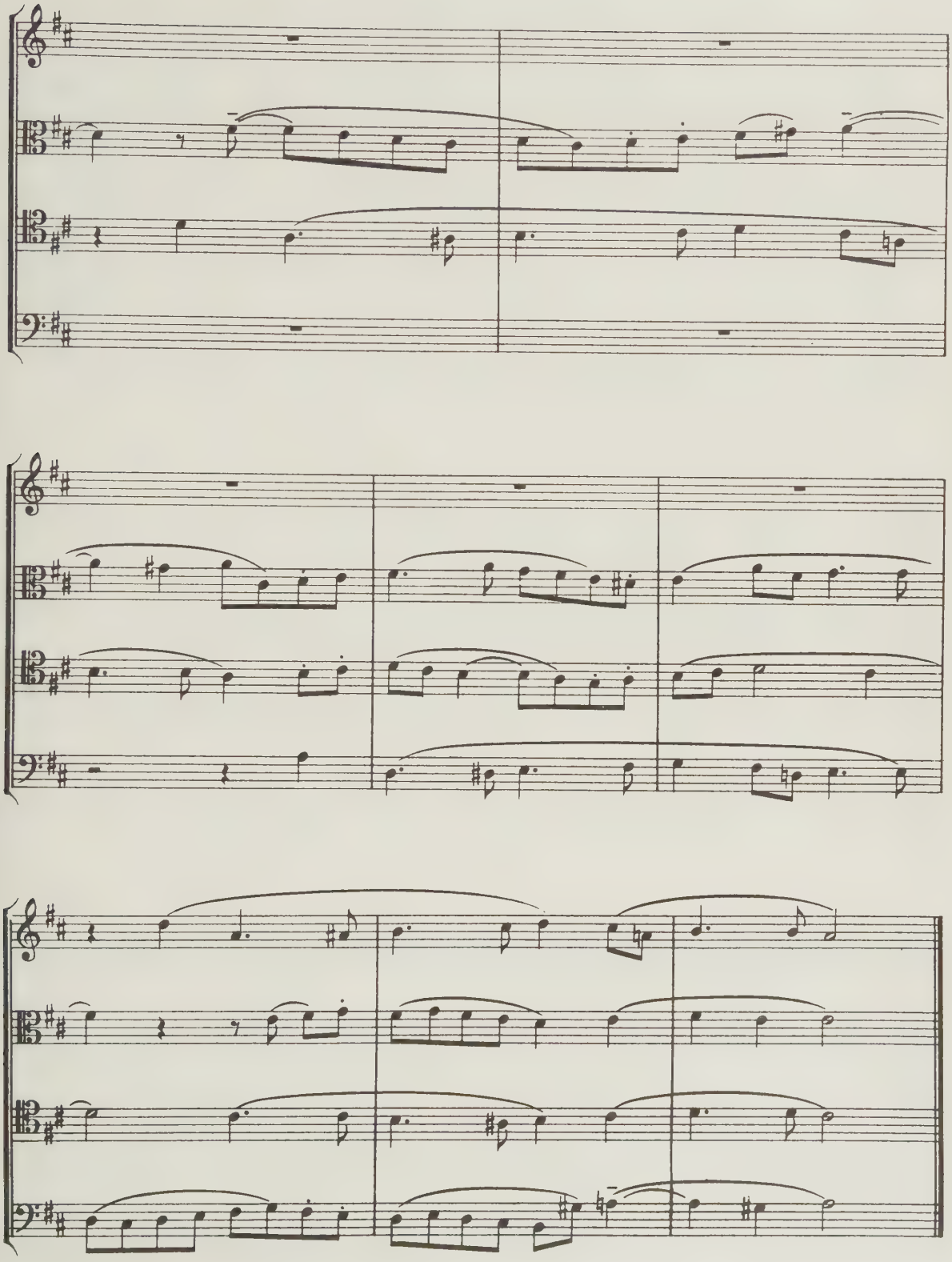


From the "St Matthew Passion" (No. 76)

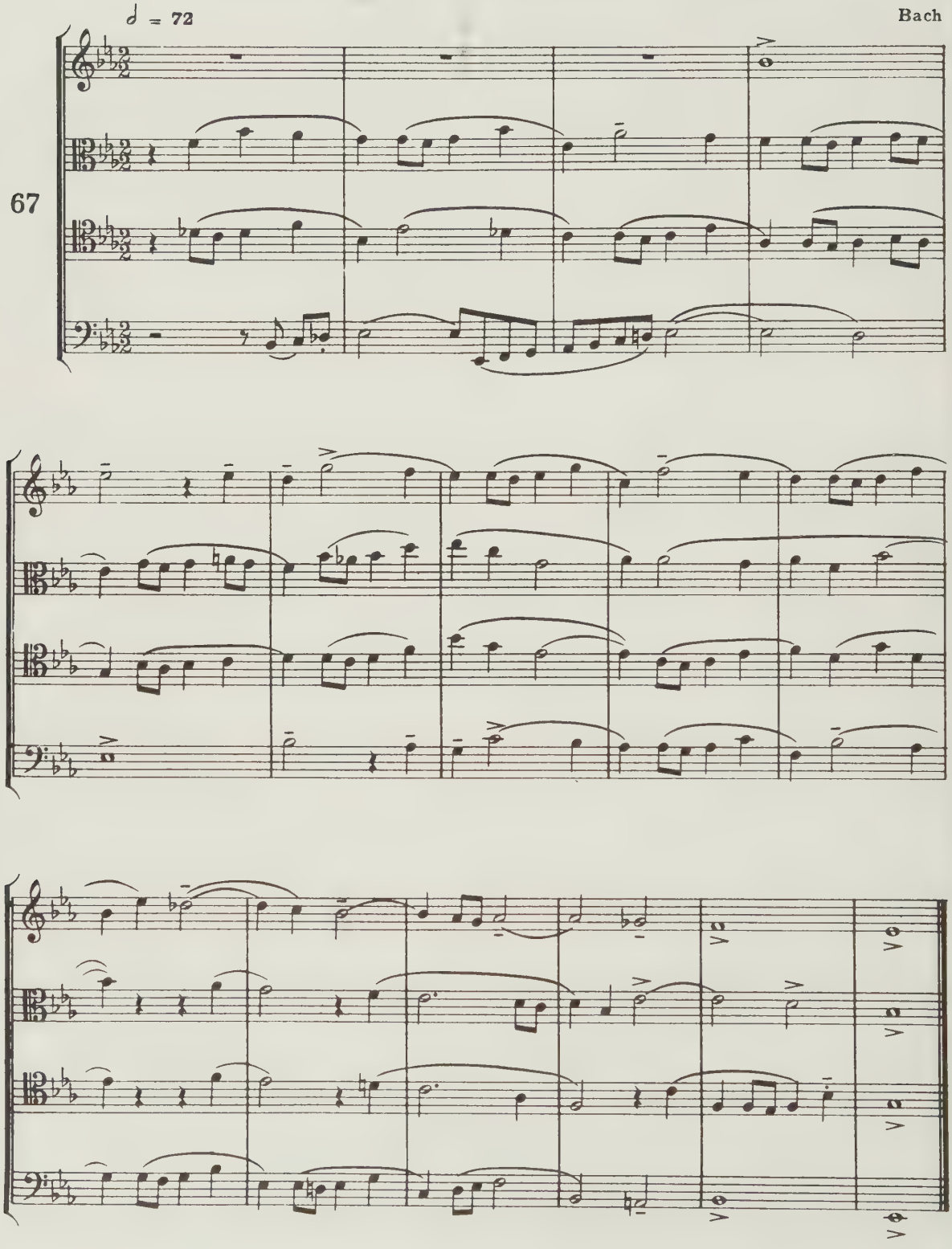


From "Semele" (No. 44)

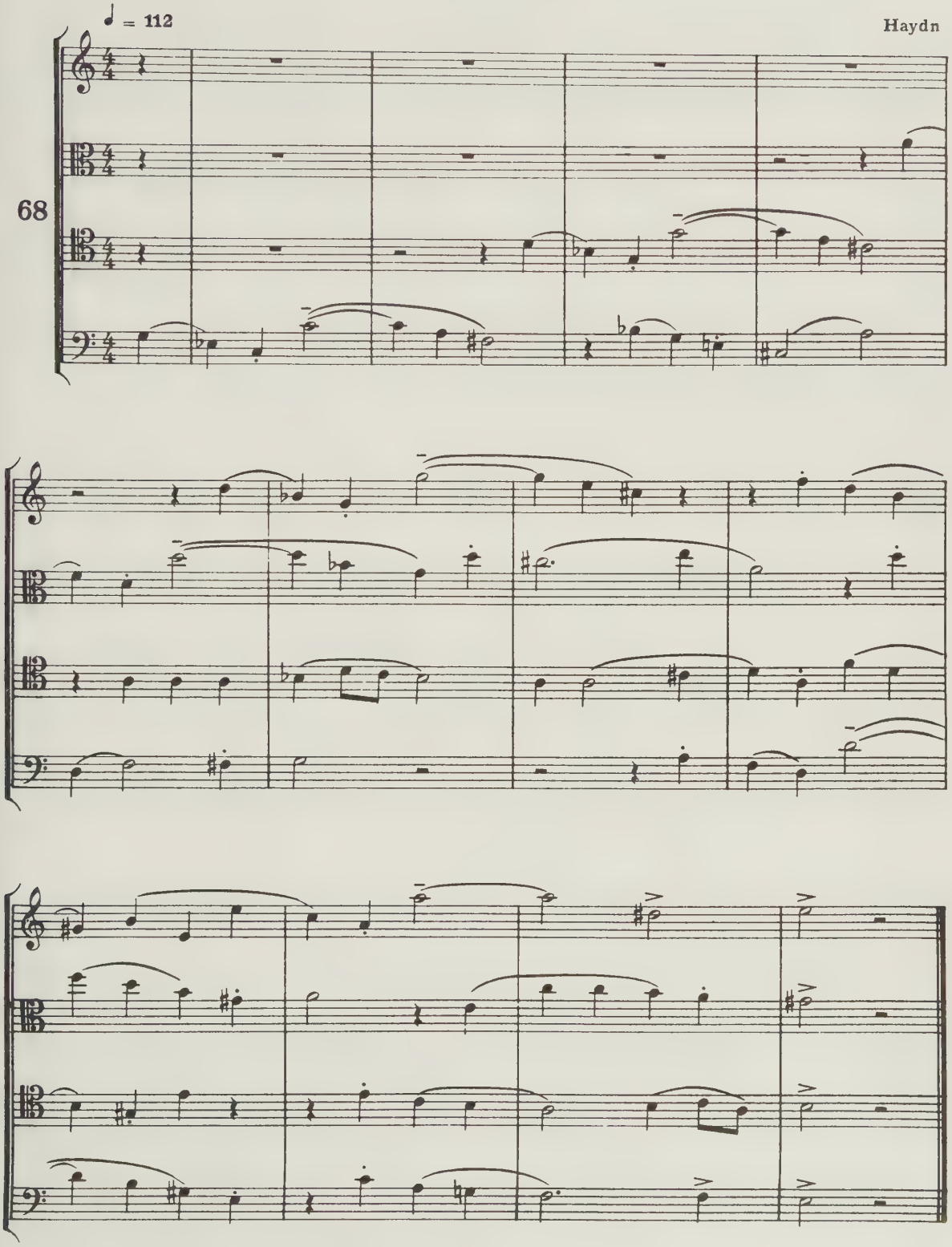




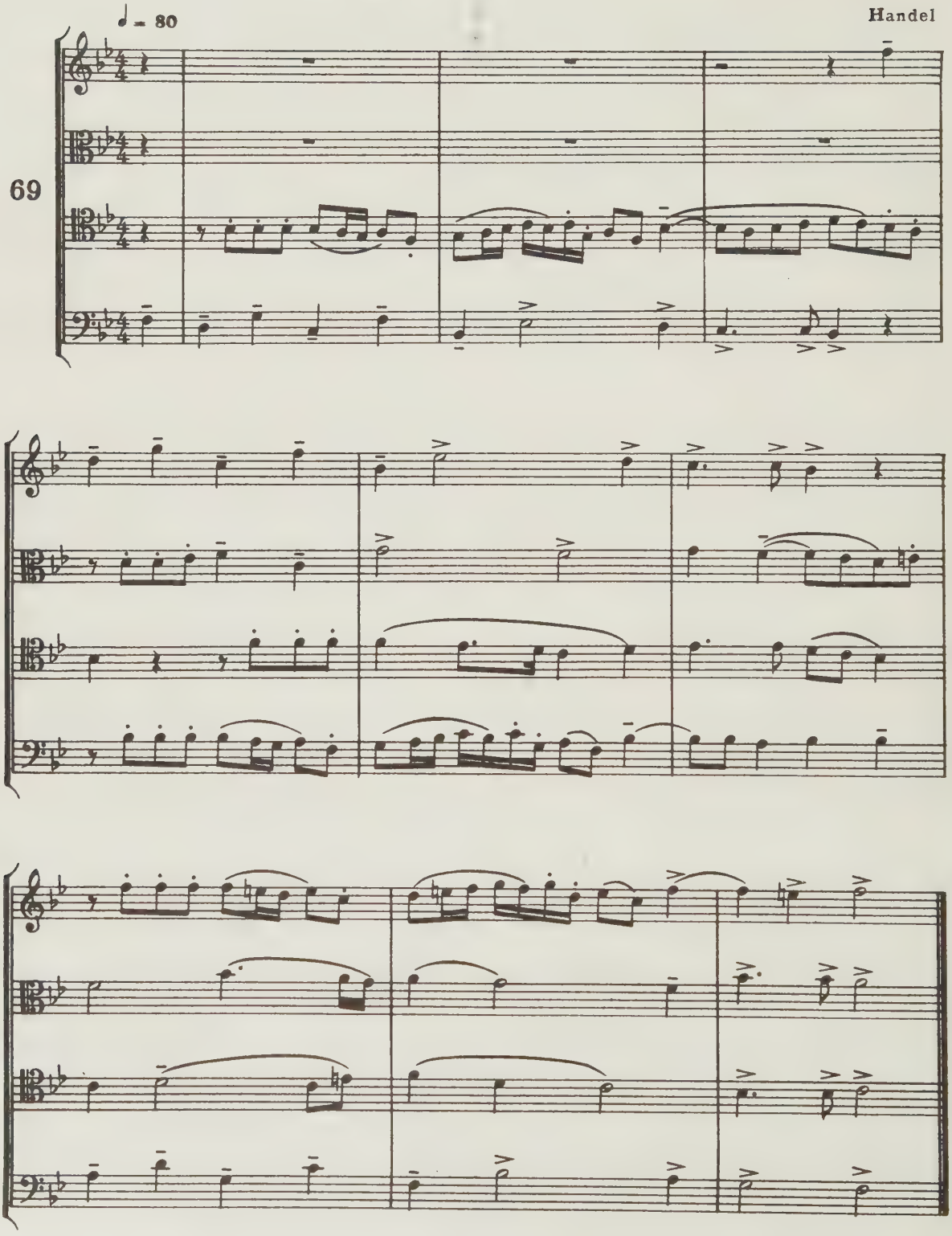
From the Fugue in E flat (Well-tempered Clavier, Book II)



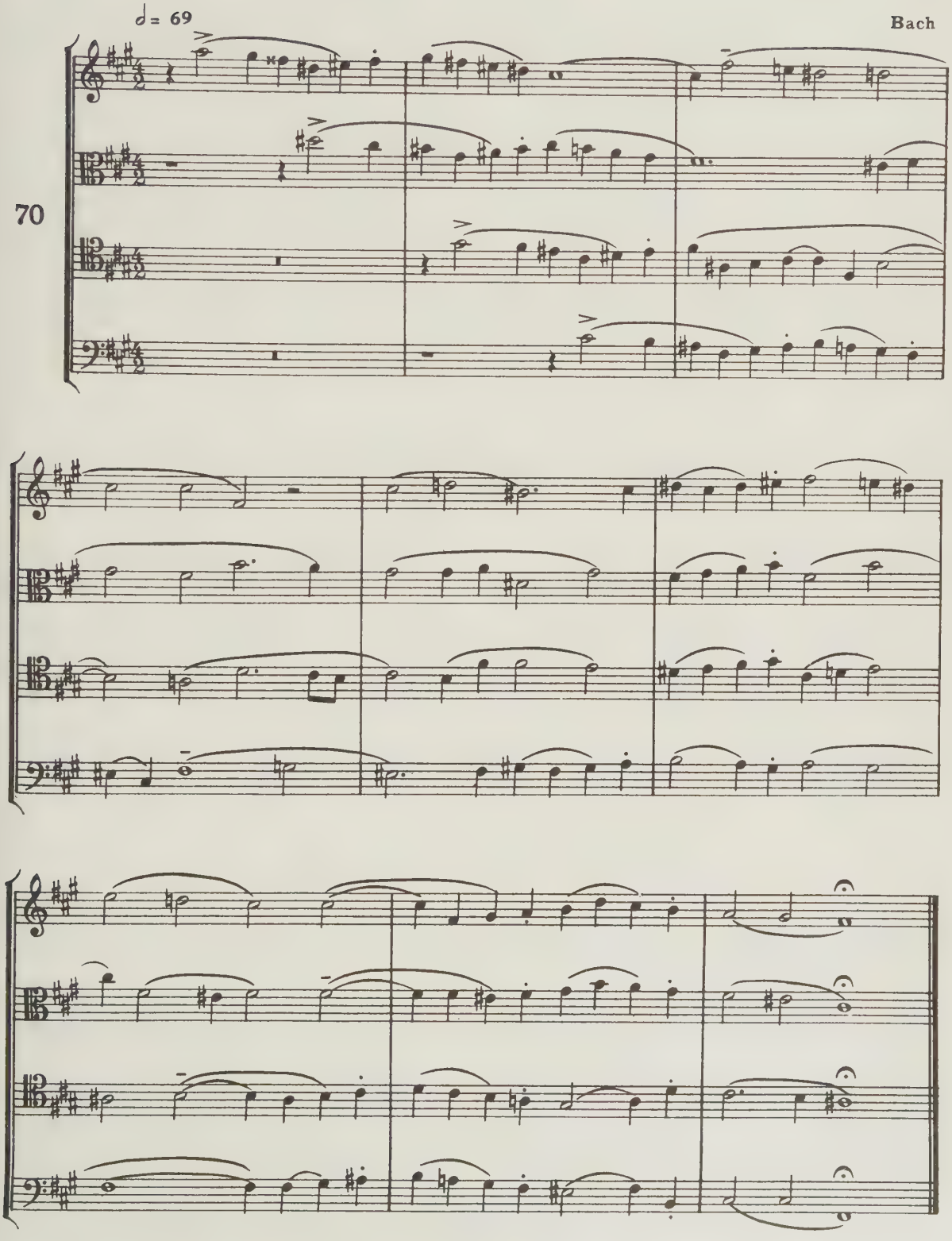
From the "Creation" (No. 3)



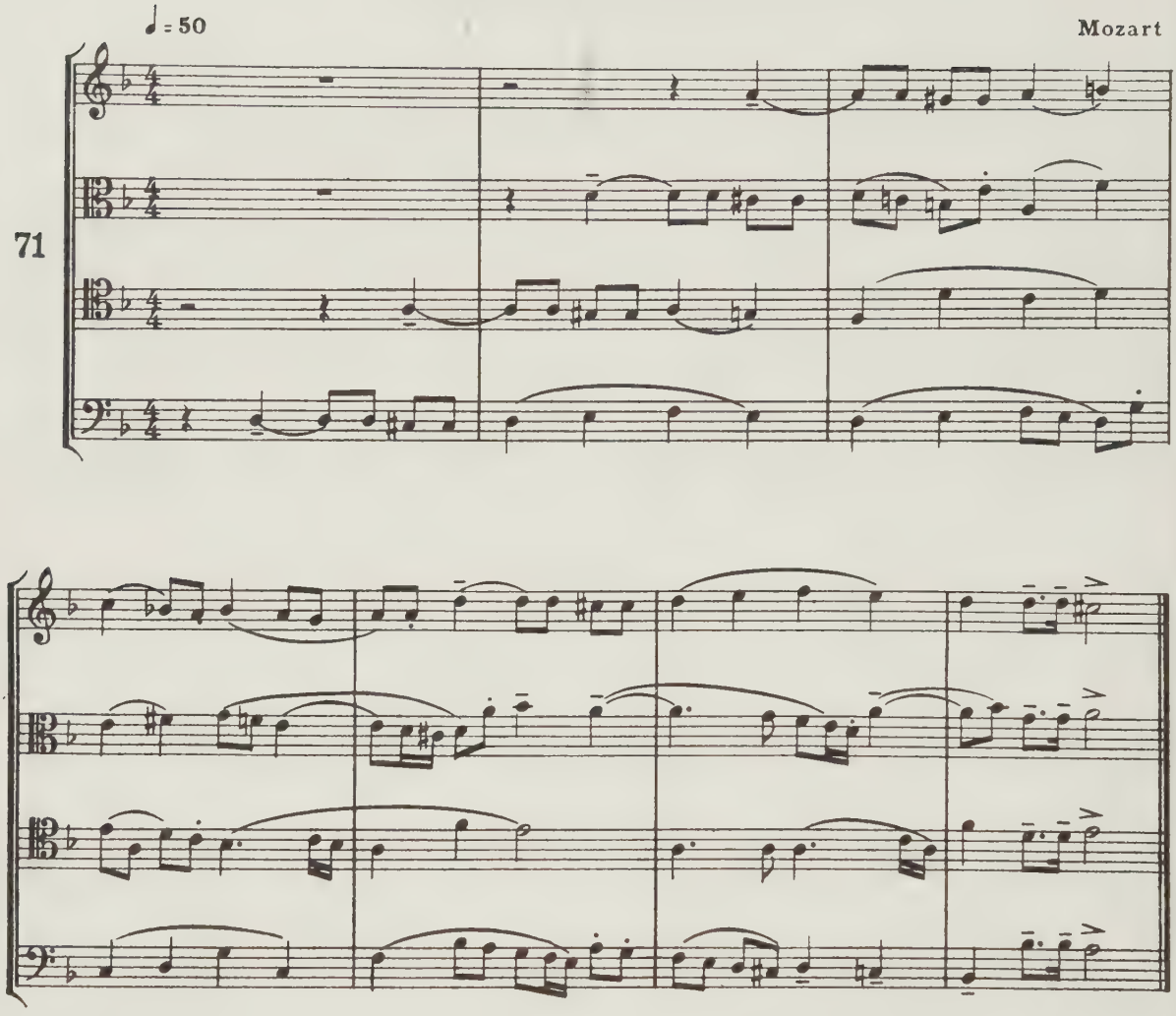
From "Samson" (No 26)



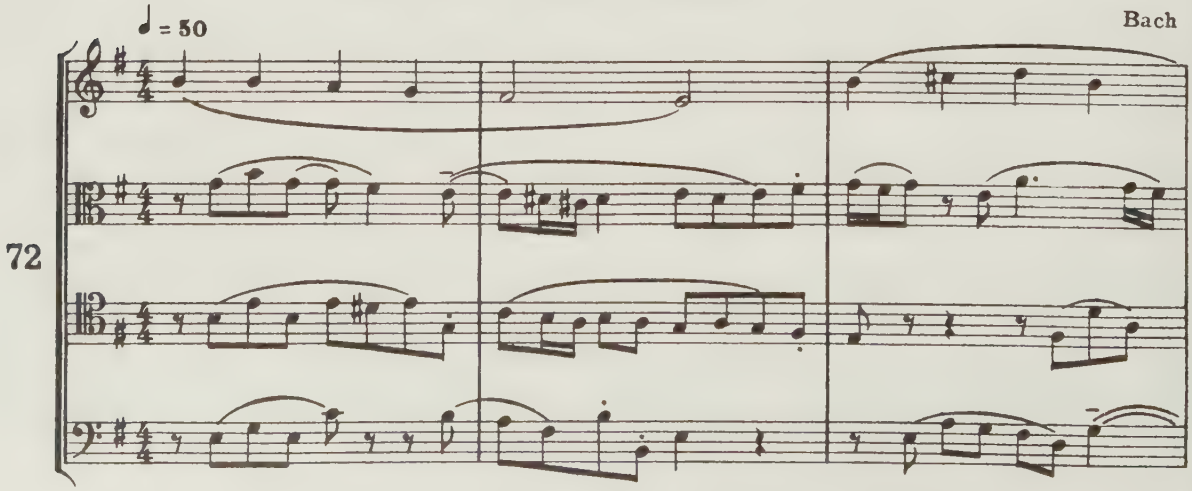
From the Mass in B minor (№ 3)

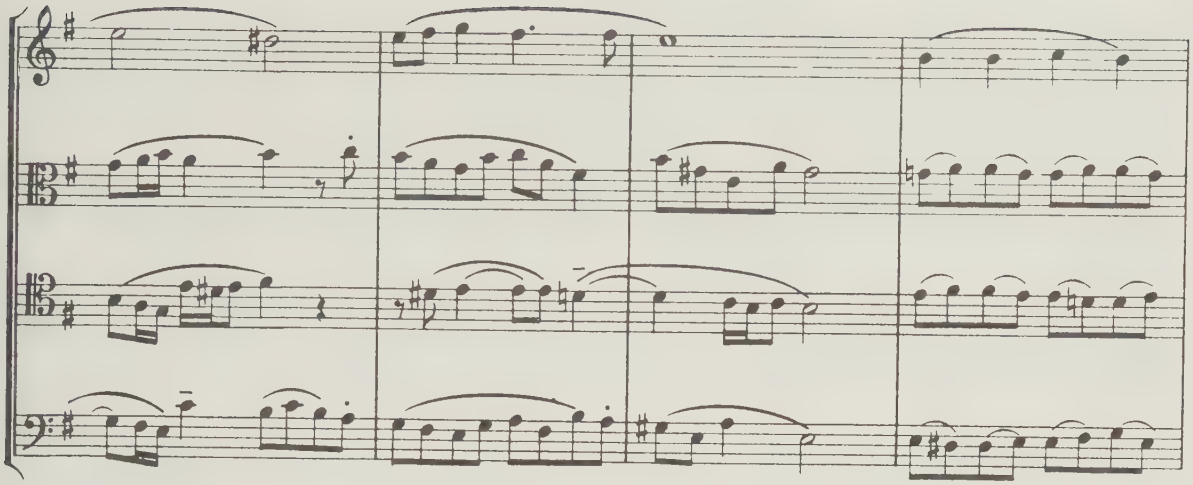


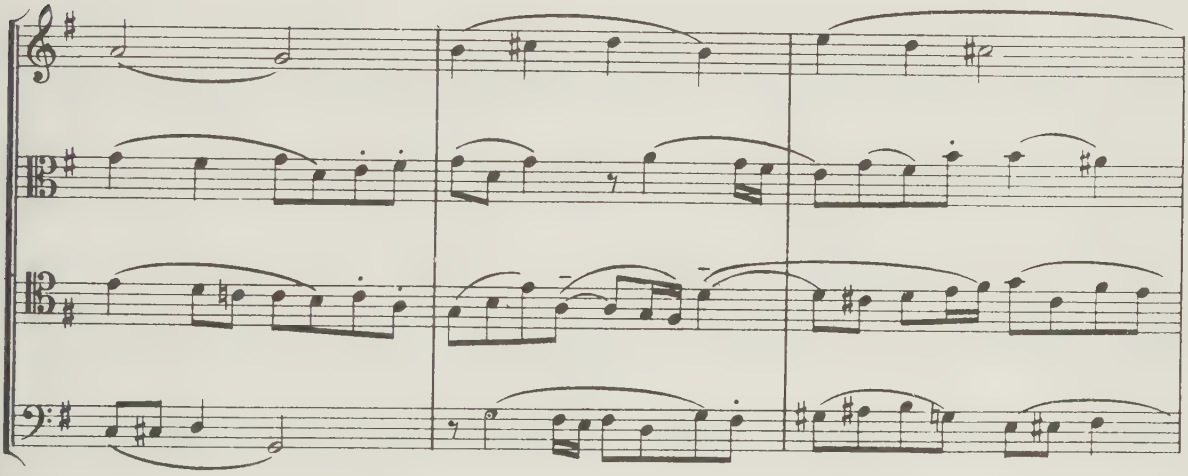
From the "Requiem" (№1)

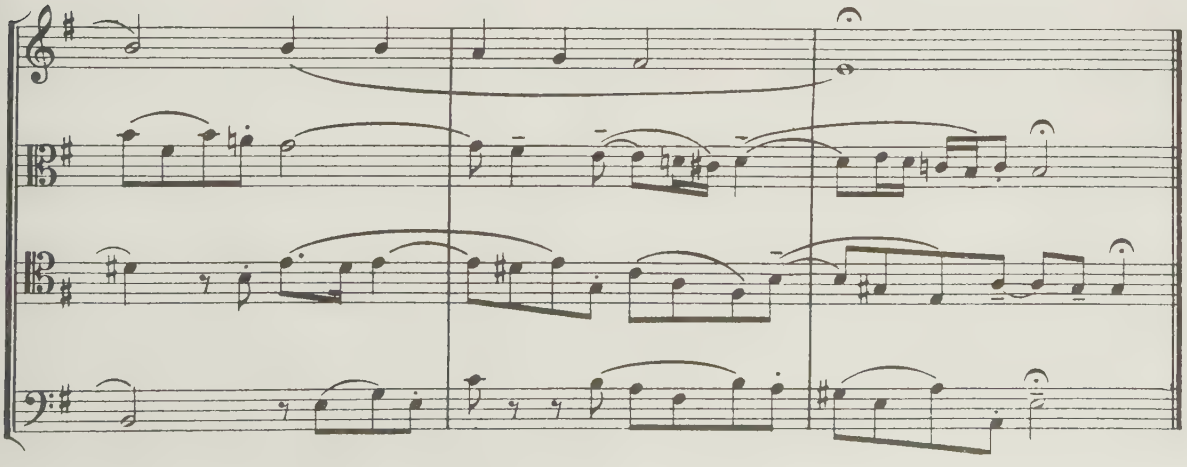


From "Jesu, Priceless Treasure" (№11)

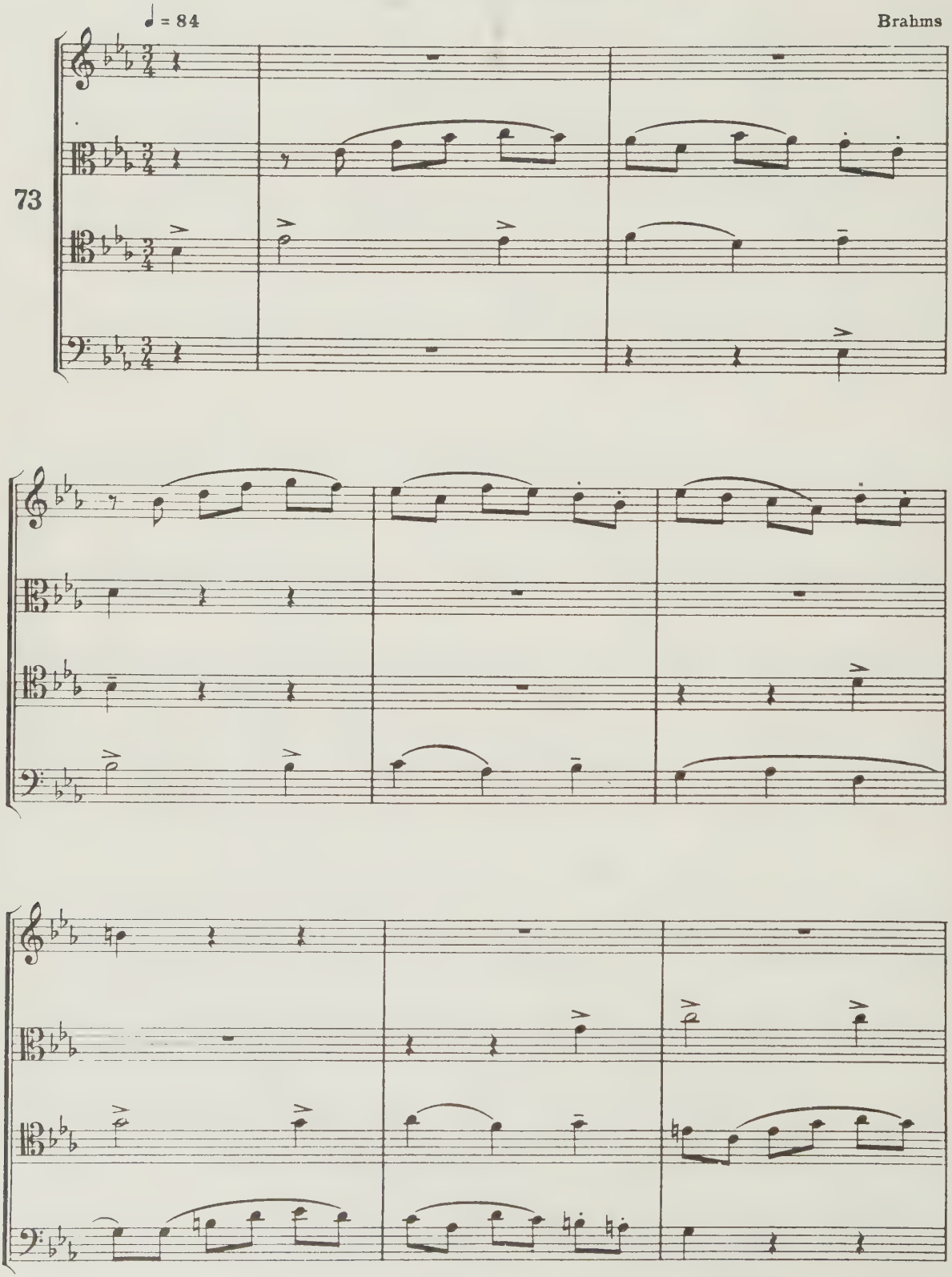


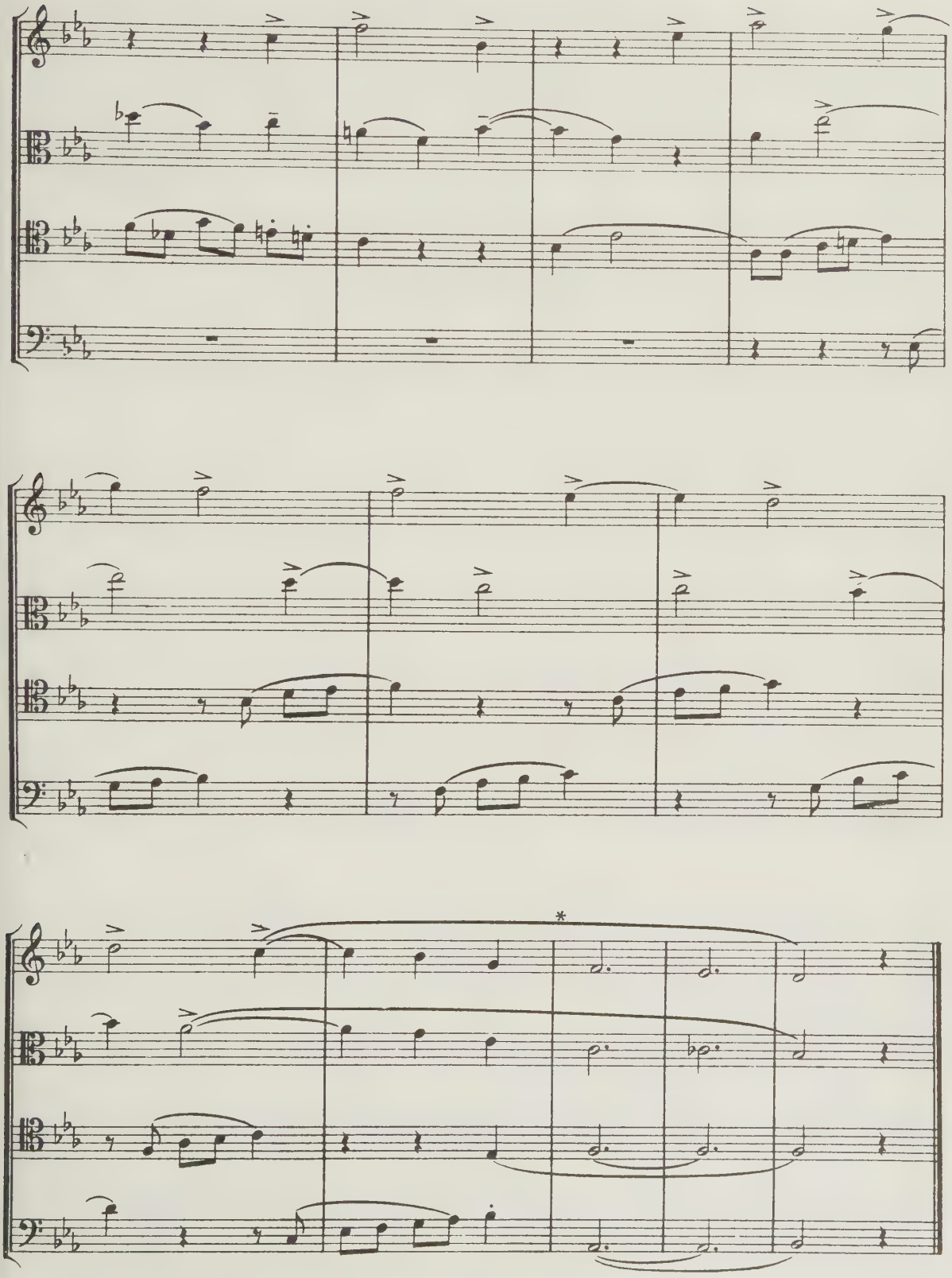






From the "Requiem" (№4)

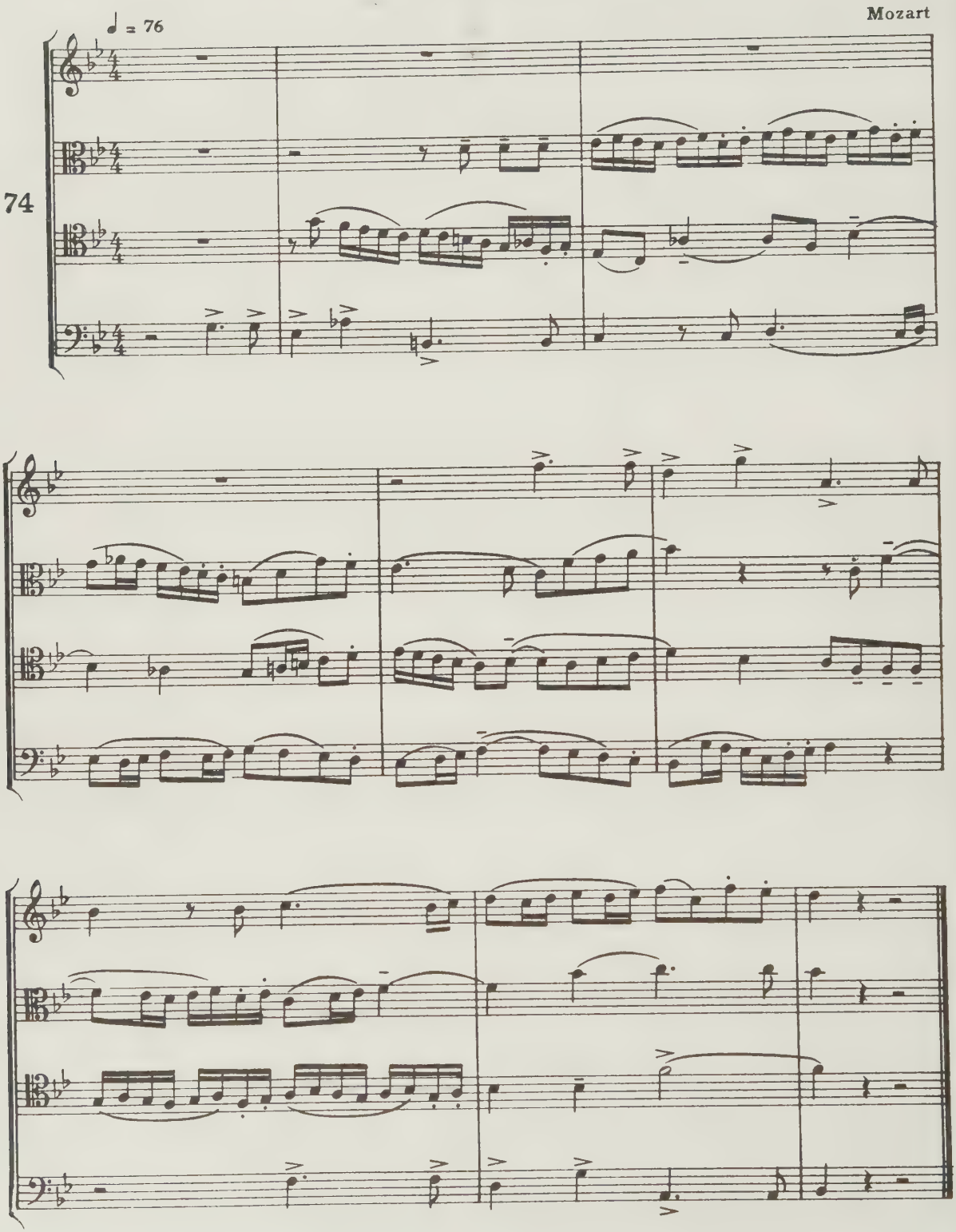




*) *These bars are reduced from five to three for practical purposes.*

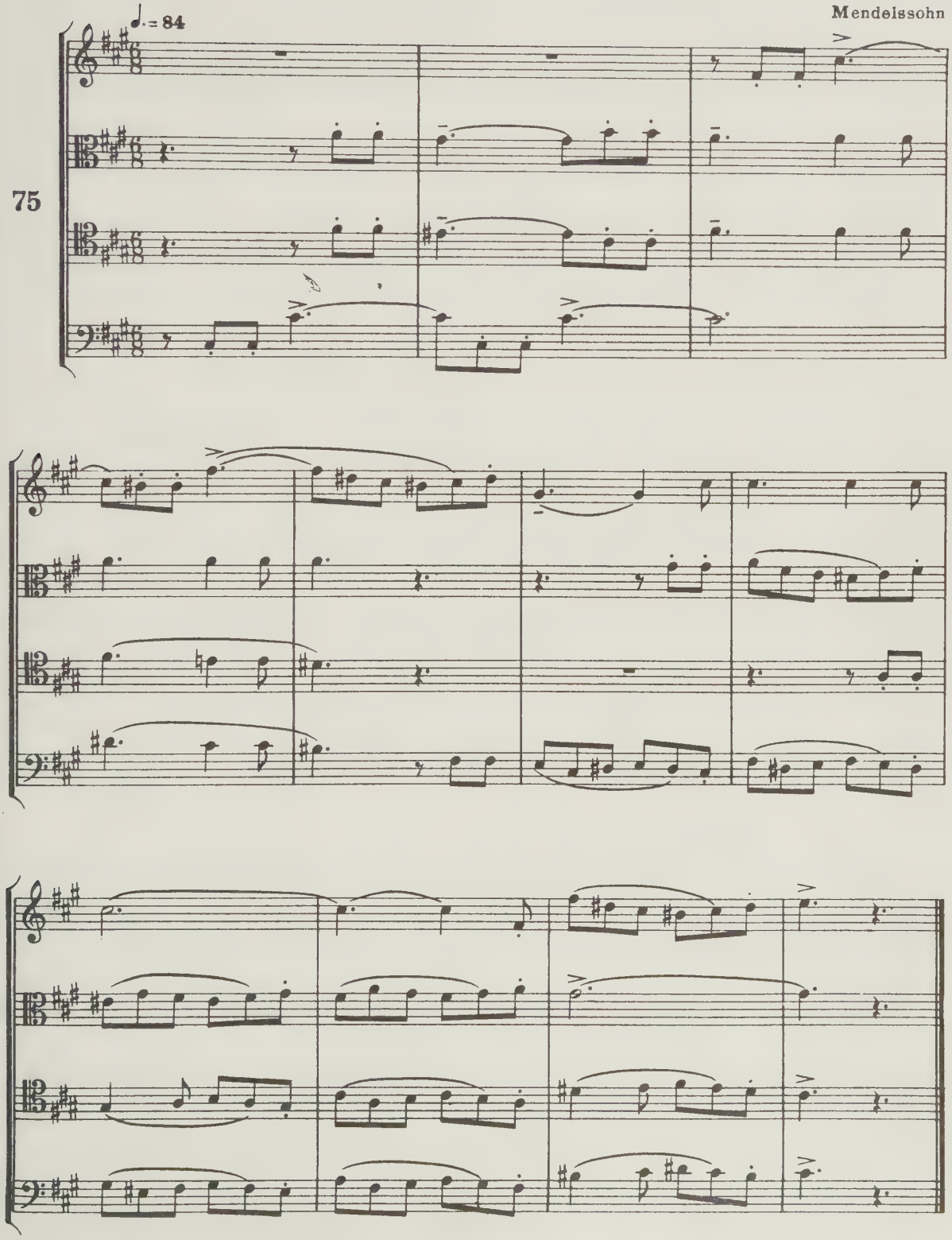
From the "Requiem" (No 2)

Mozart



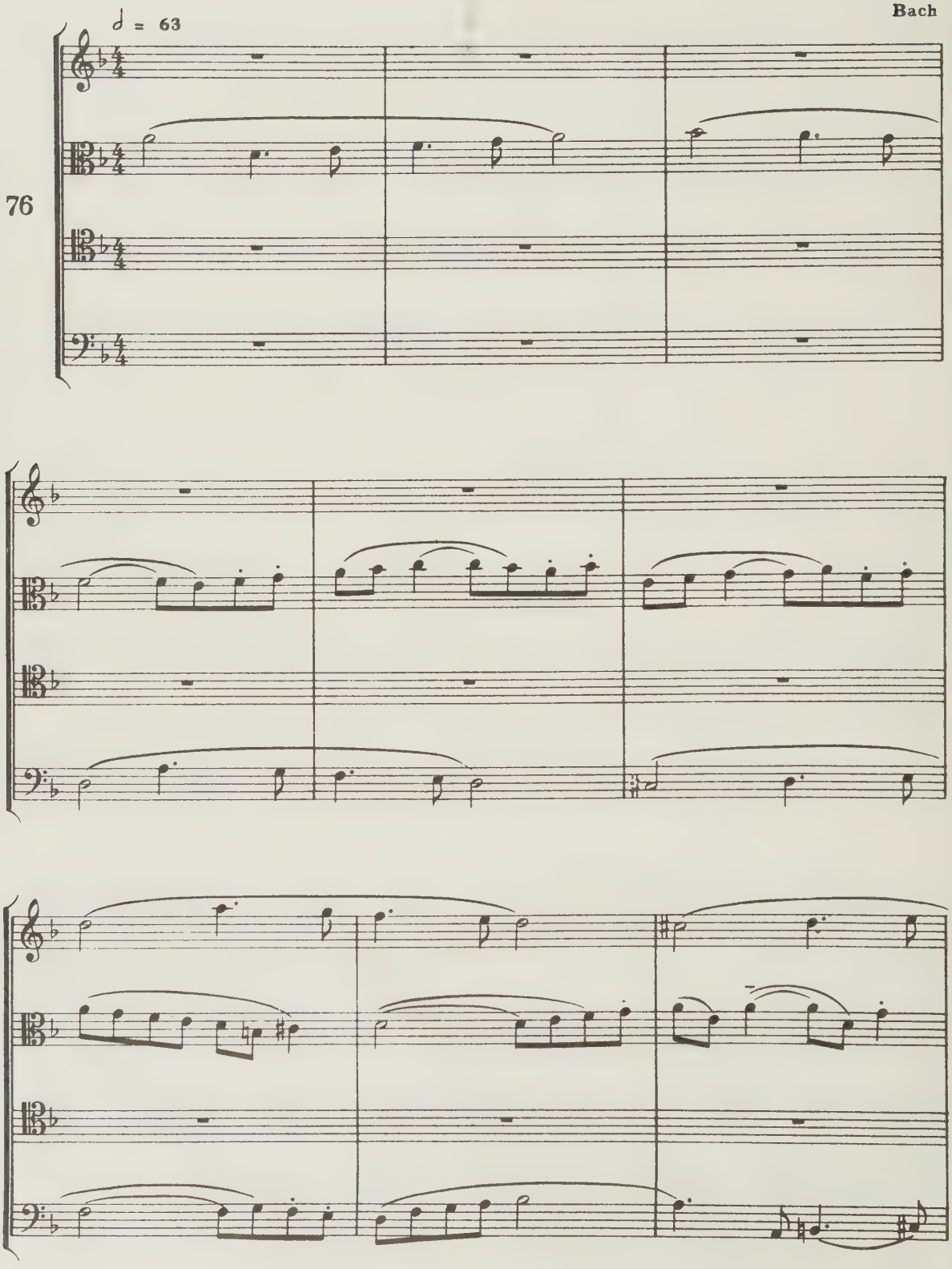
From "Hymn of Praise" (No. 7)

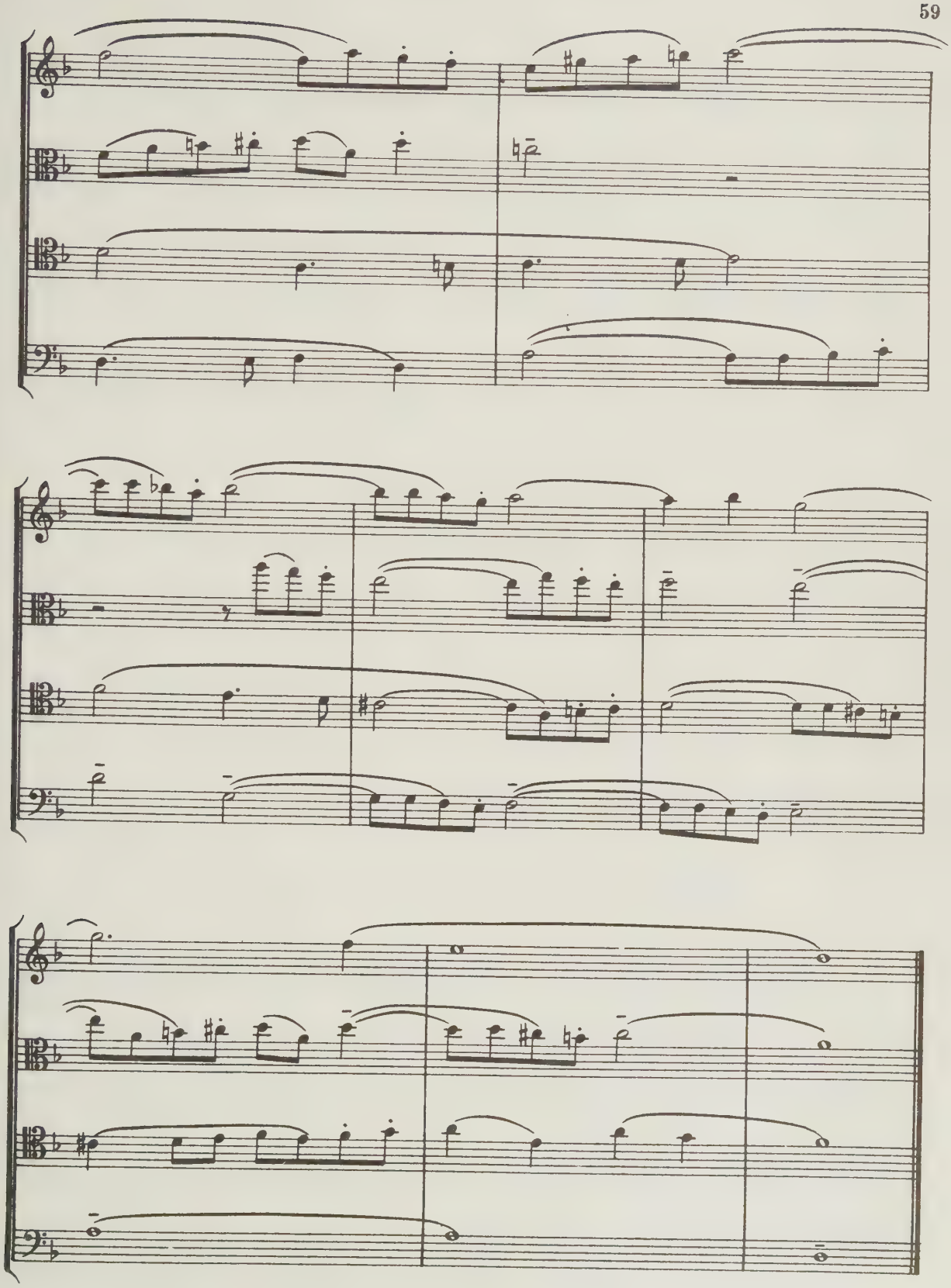
Mendelssohn

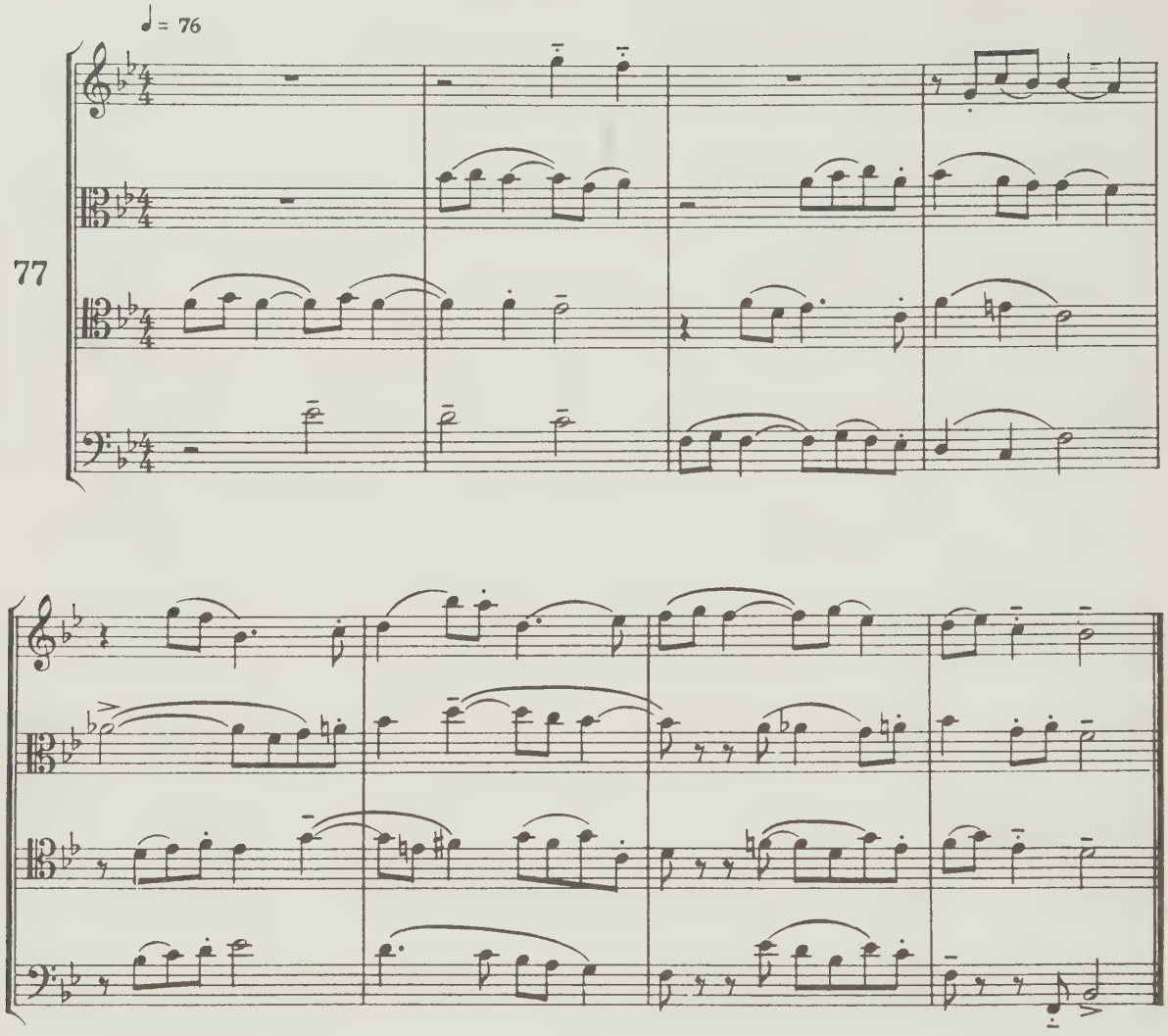


From the Art of Fugue (Contrapunctus V)

Bach

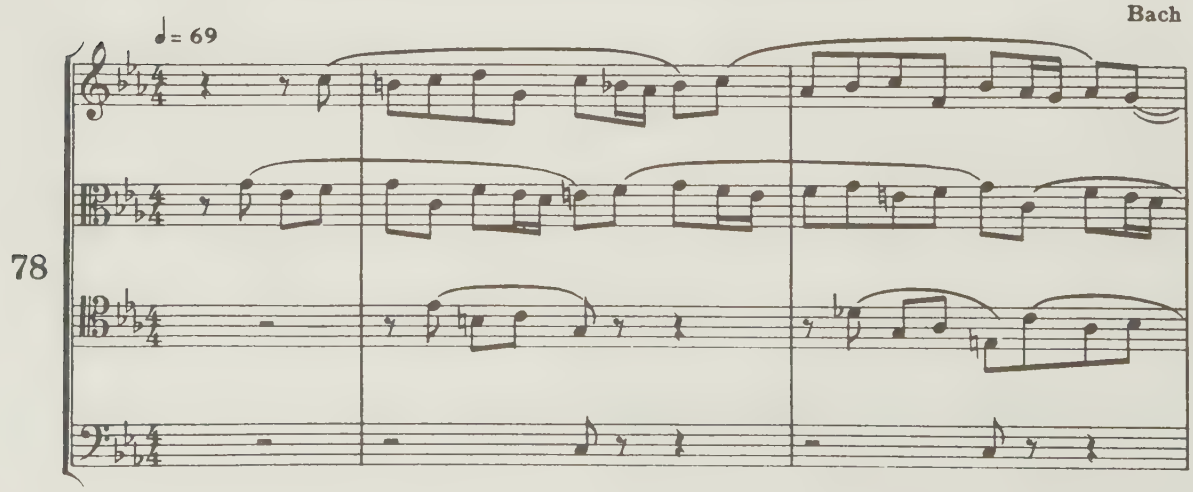


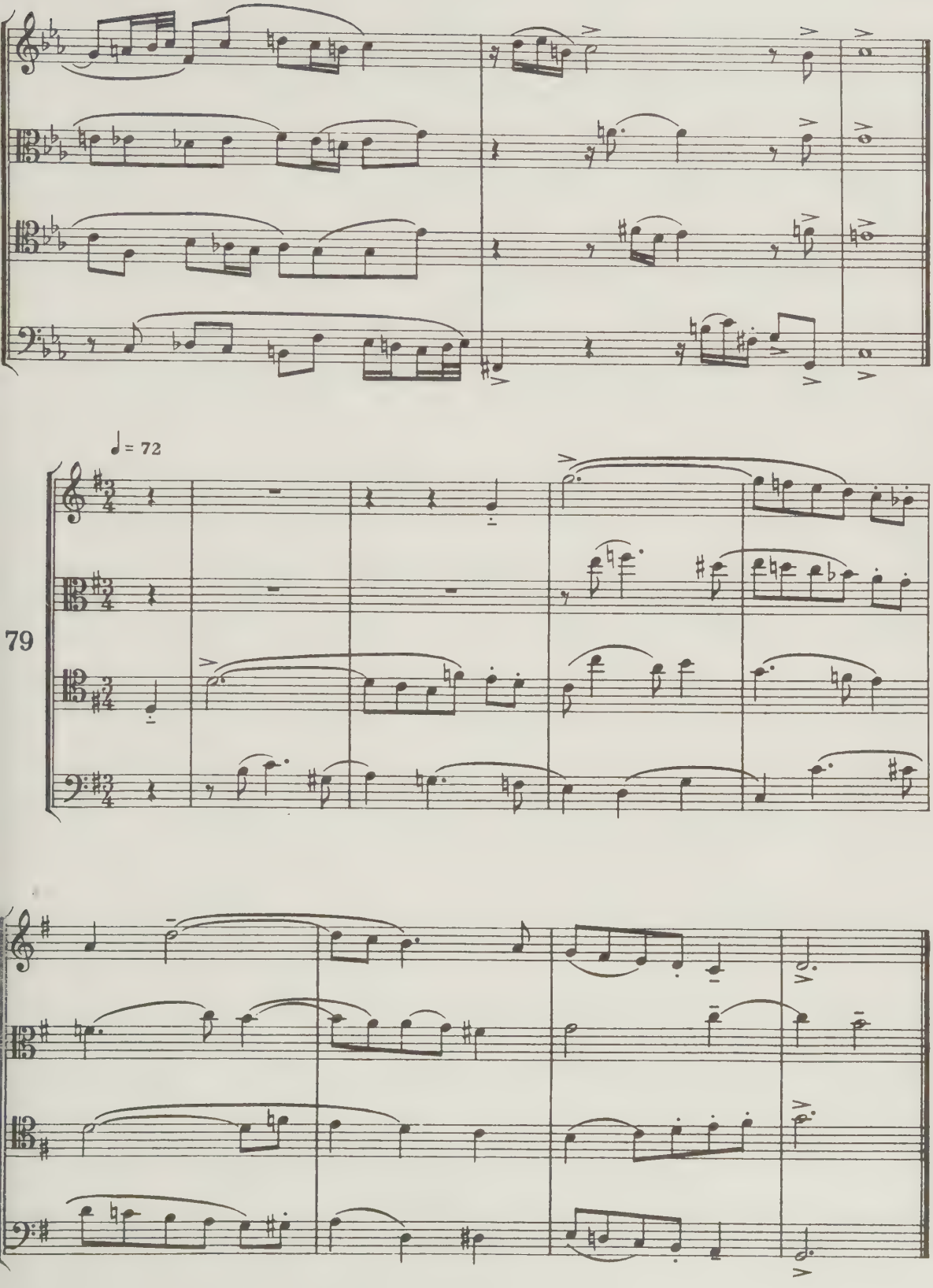




From the Fugue in C minor (Well-tempered Clavier, Book II)

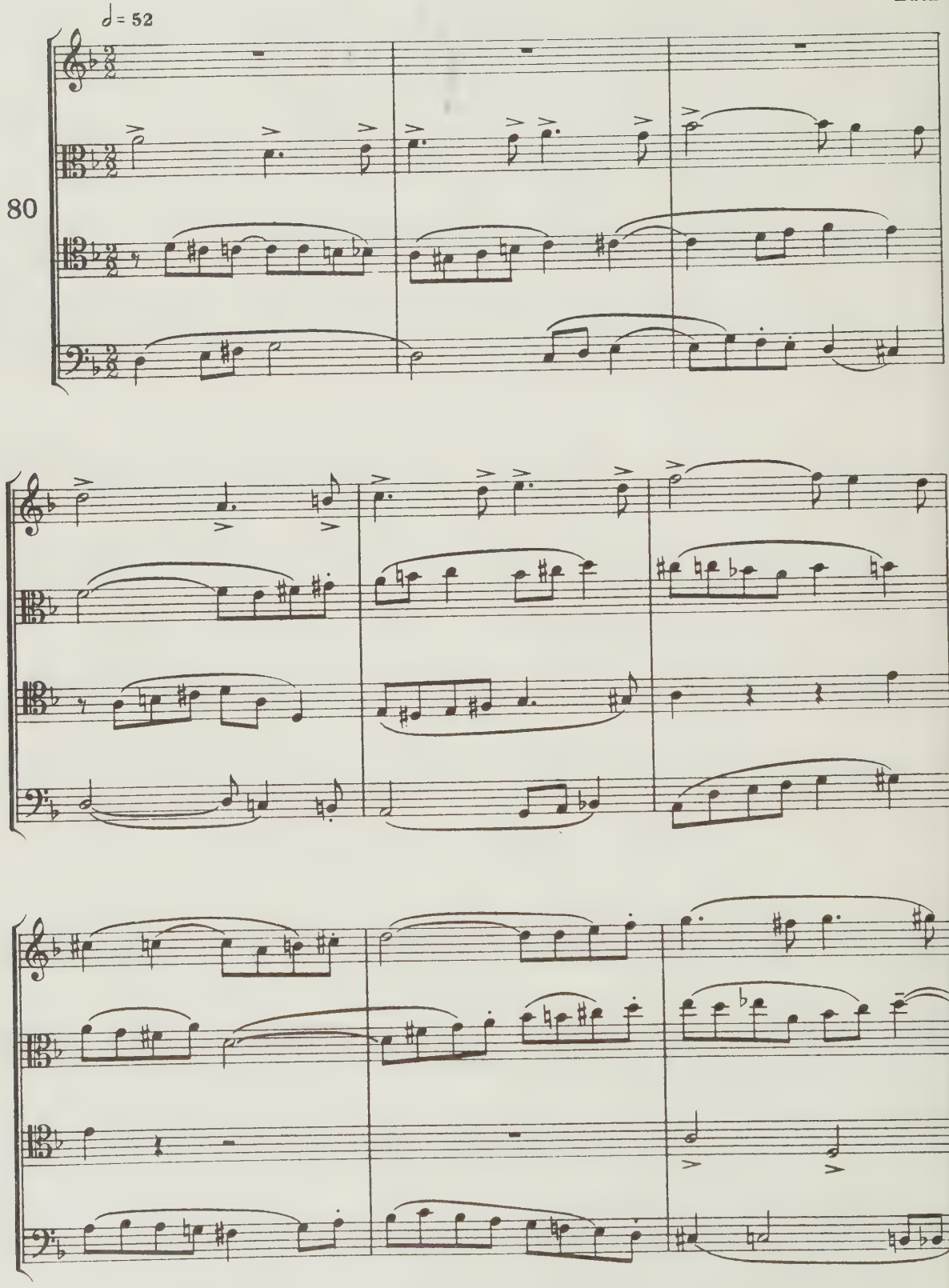
Bach

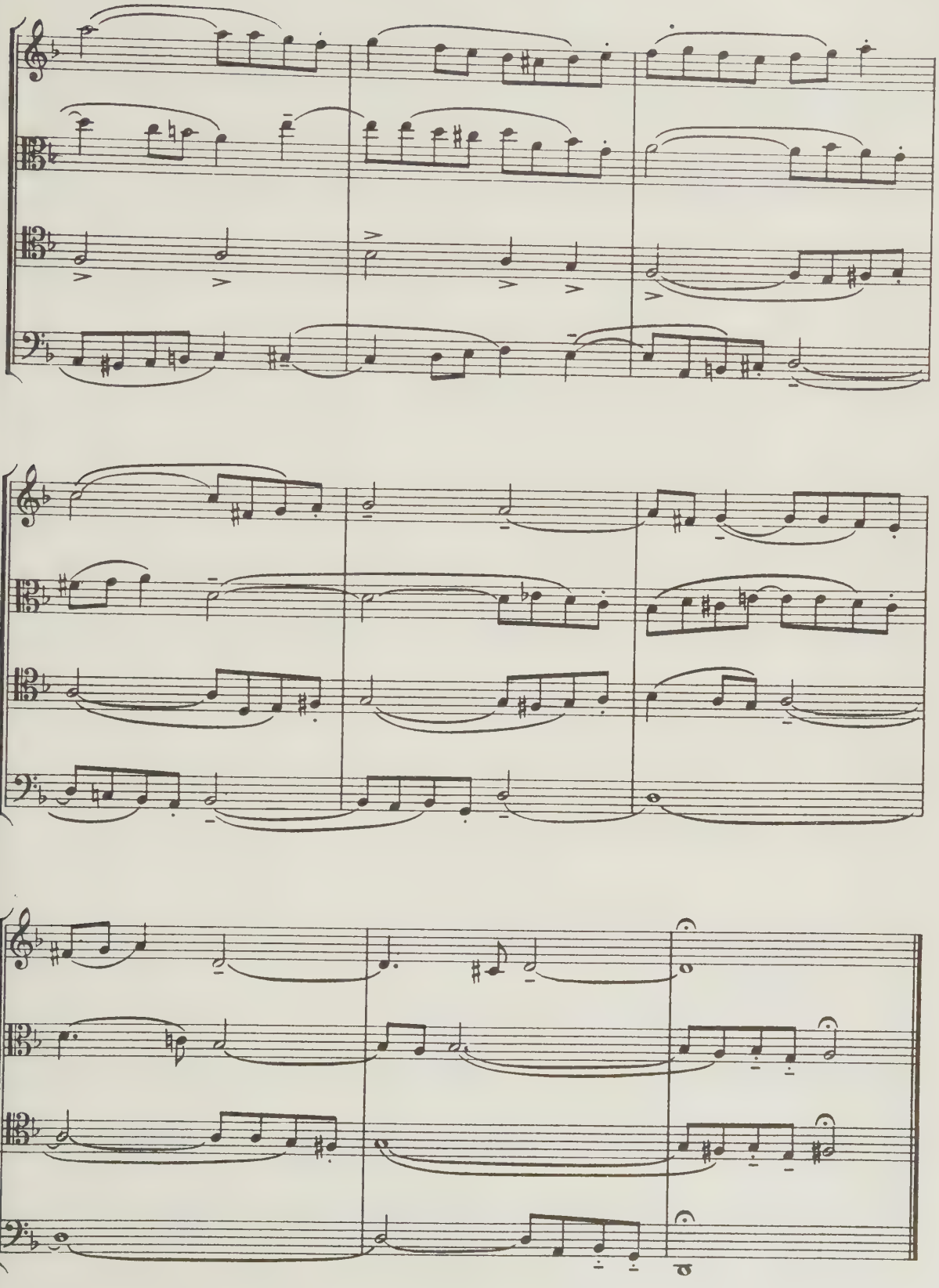


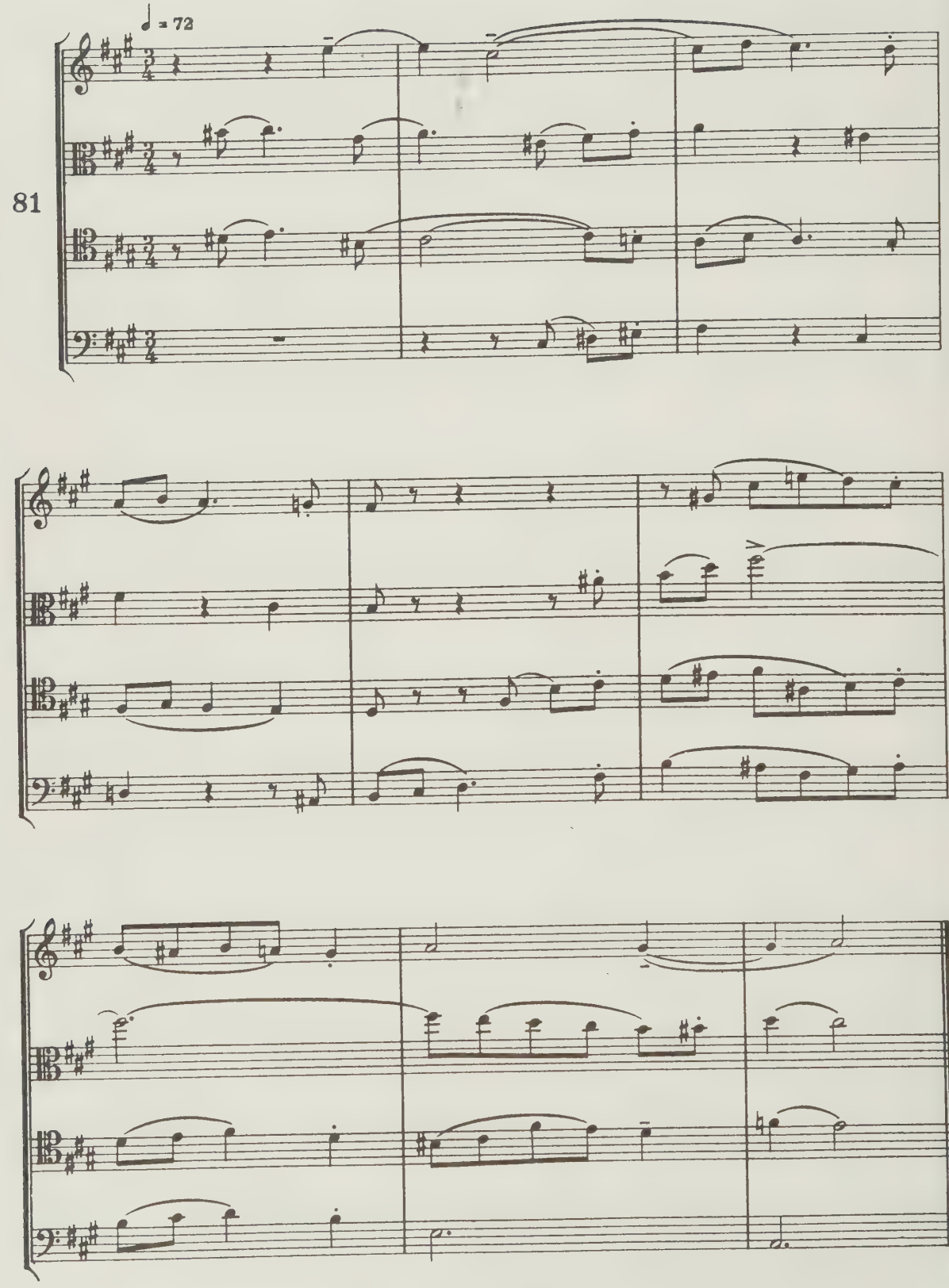

♩ = 72
79

From the Art of Fugue (Contrapunctus III)

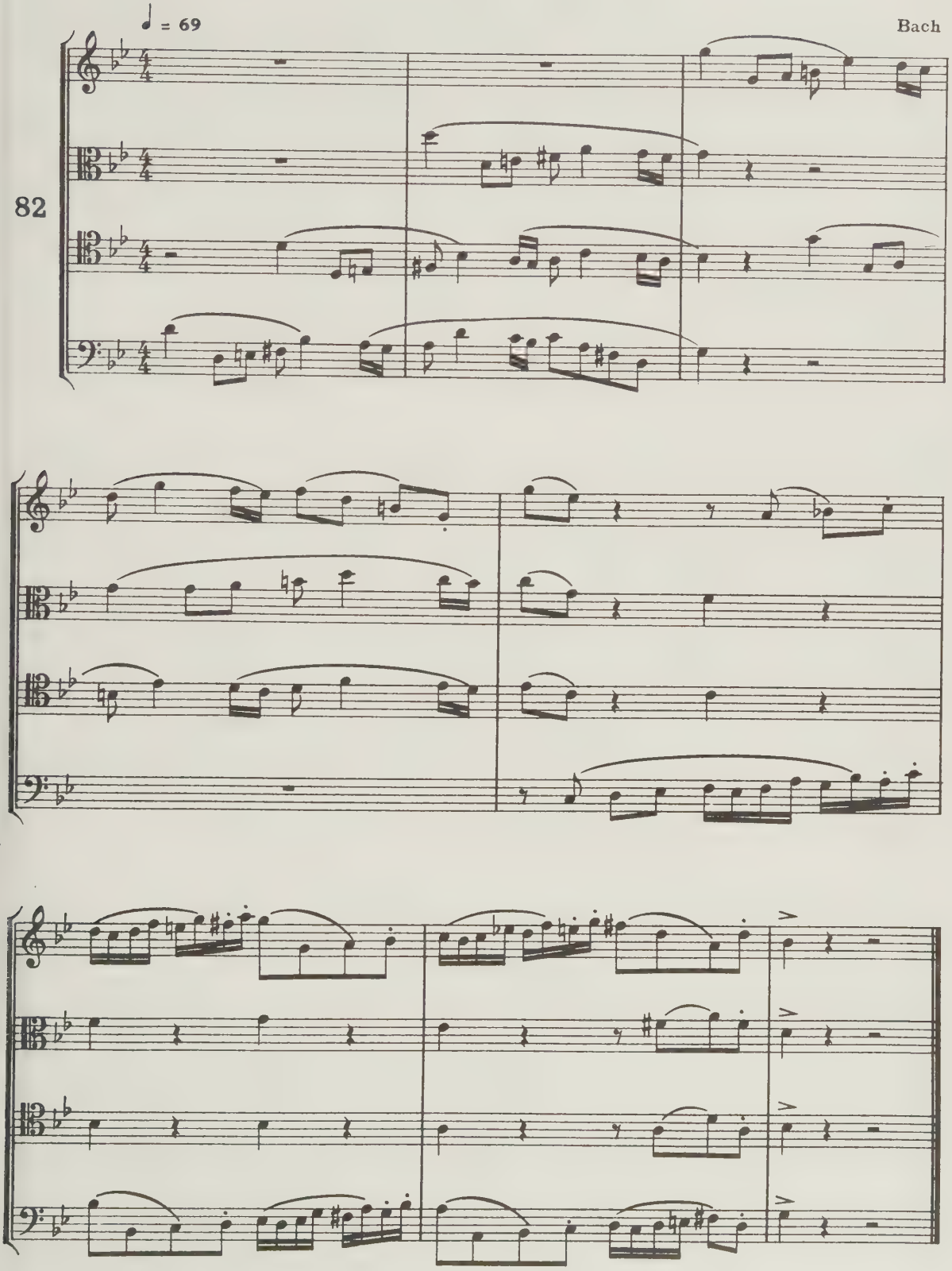
Bach

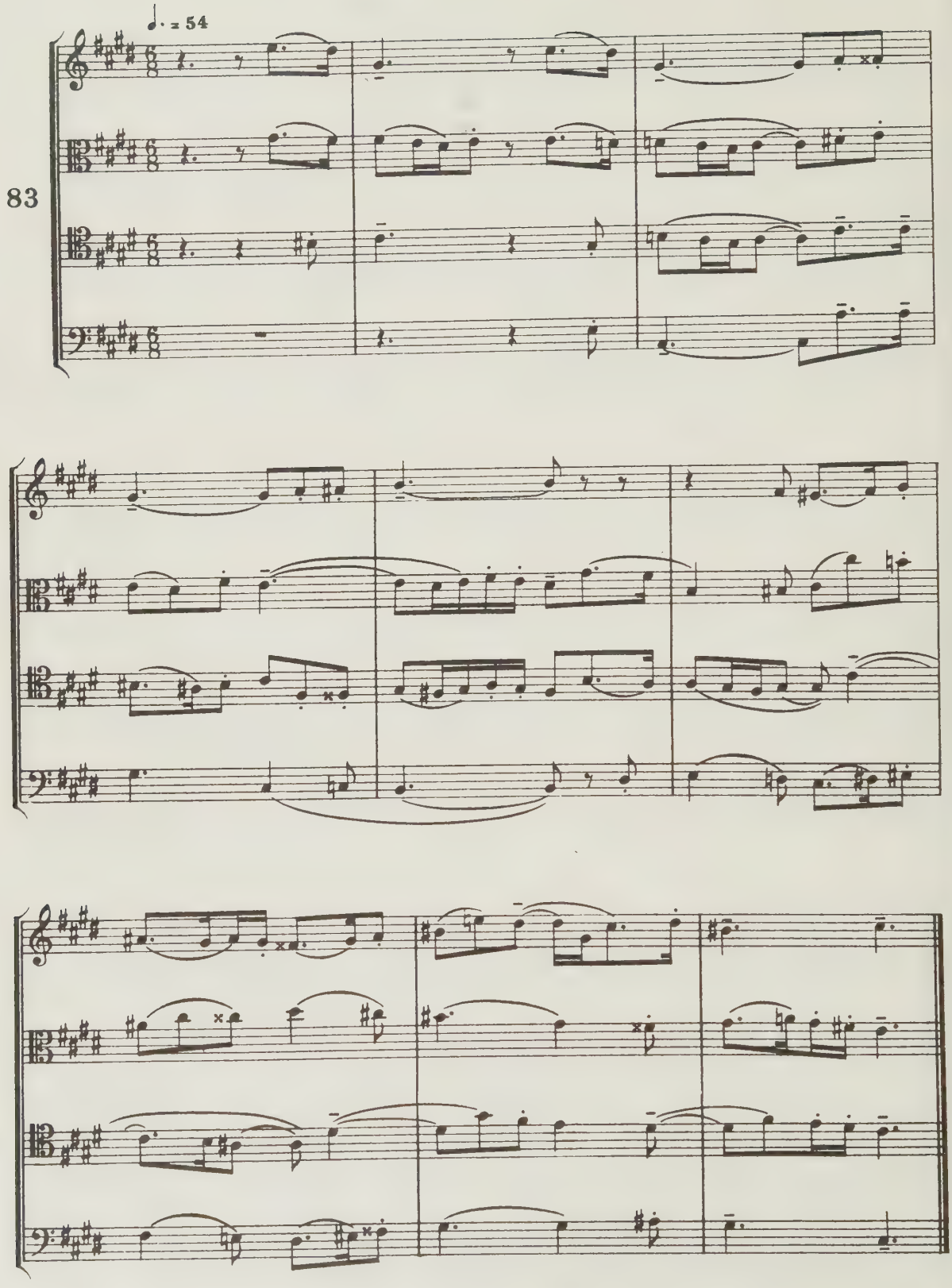




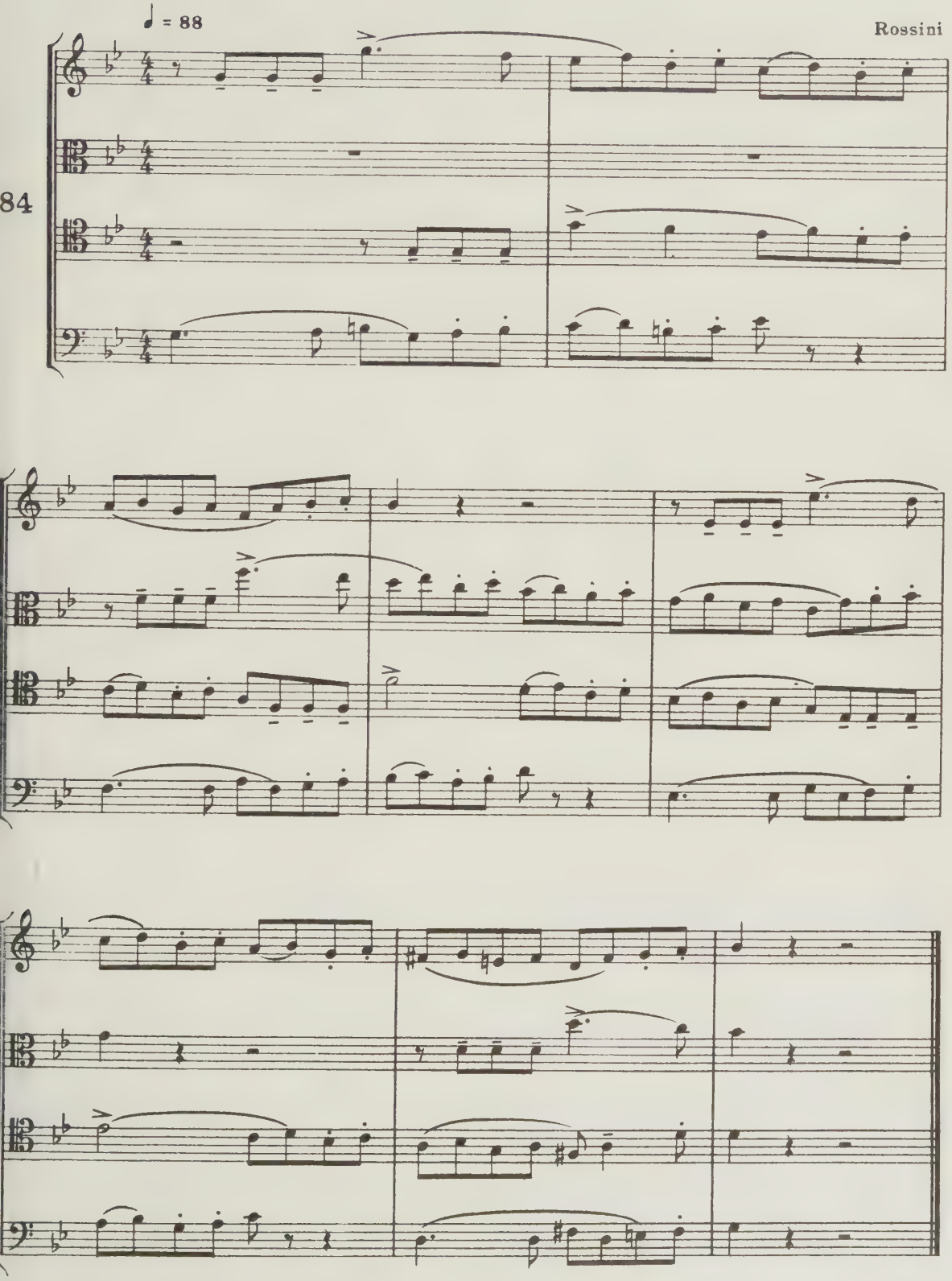

♩ = 72
81

From the "St. John Passion" (No. 1)



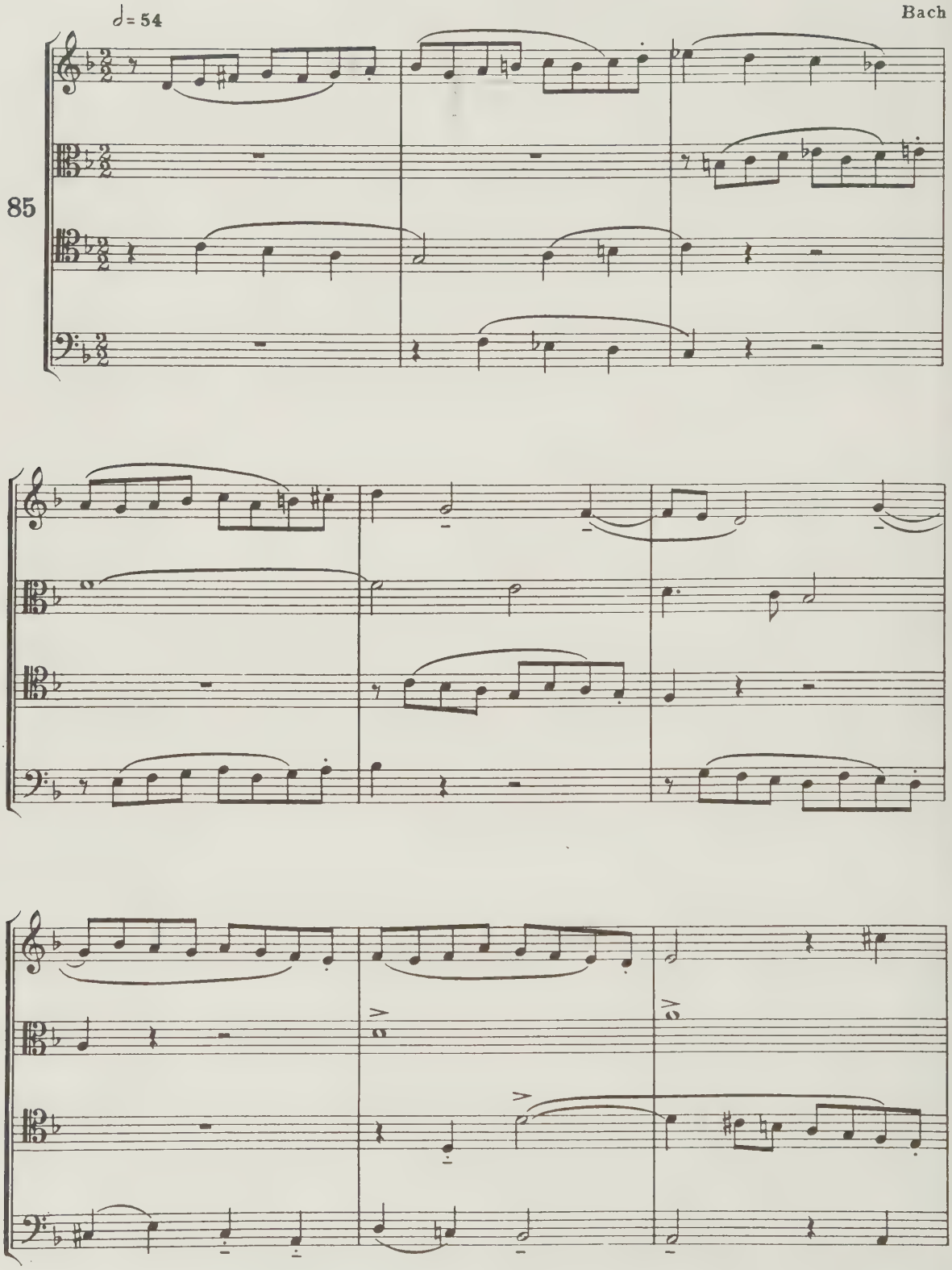

♩. = 54
83

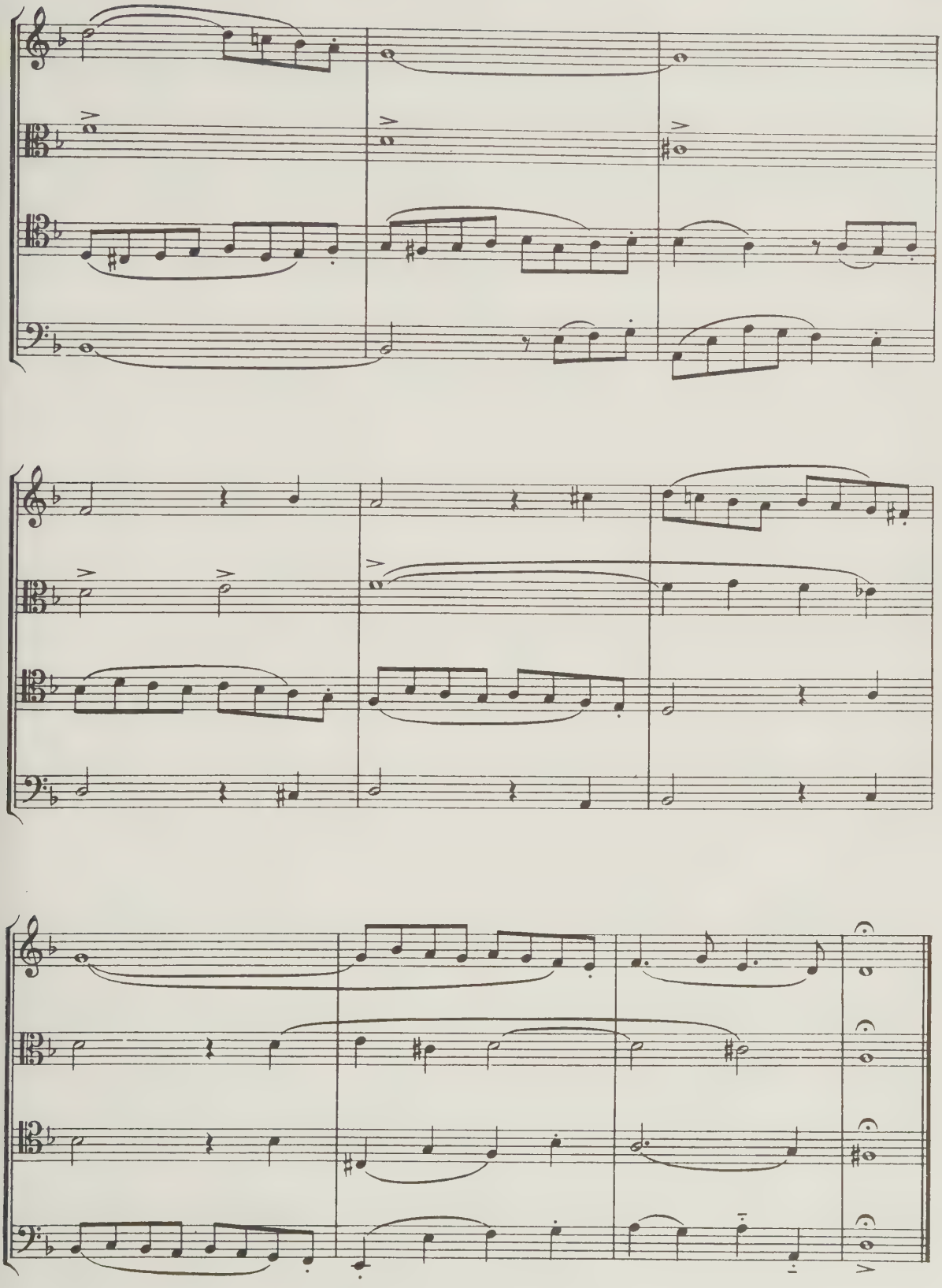
From the "Stabat Mater" (№ 10)



From the Art of Fugue (Contrapunctus IX)

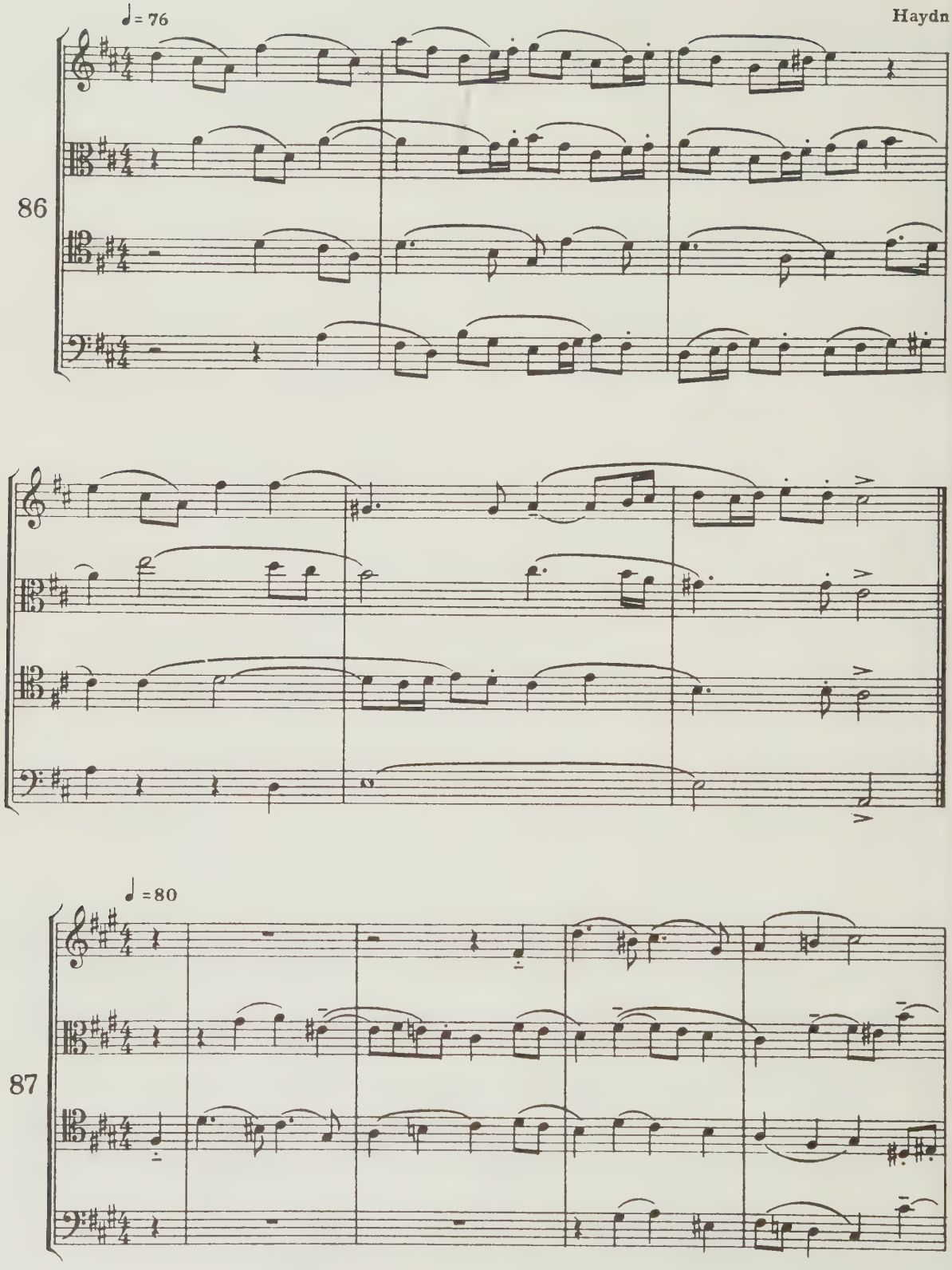
Bach

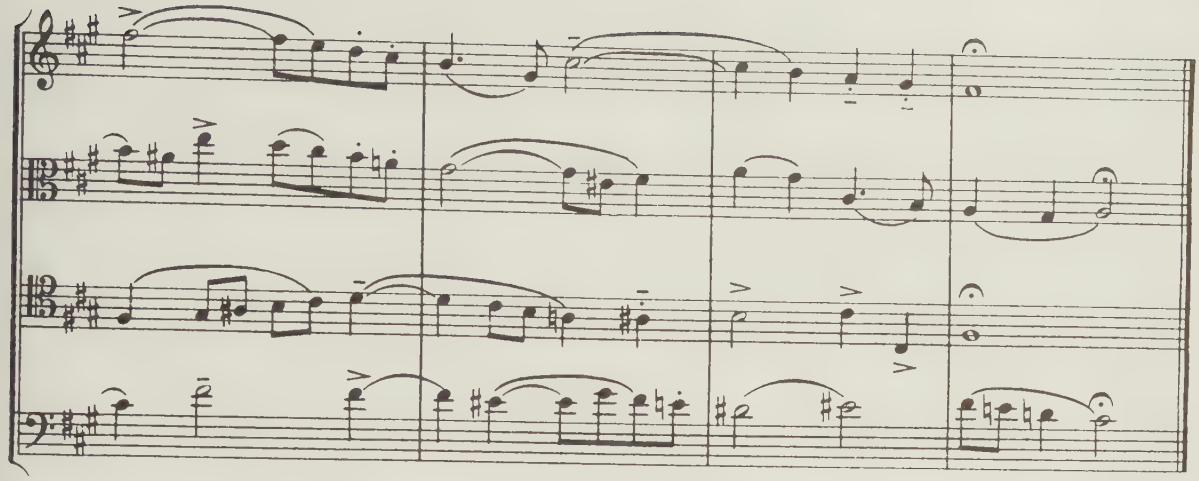


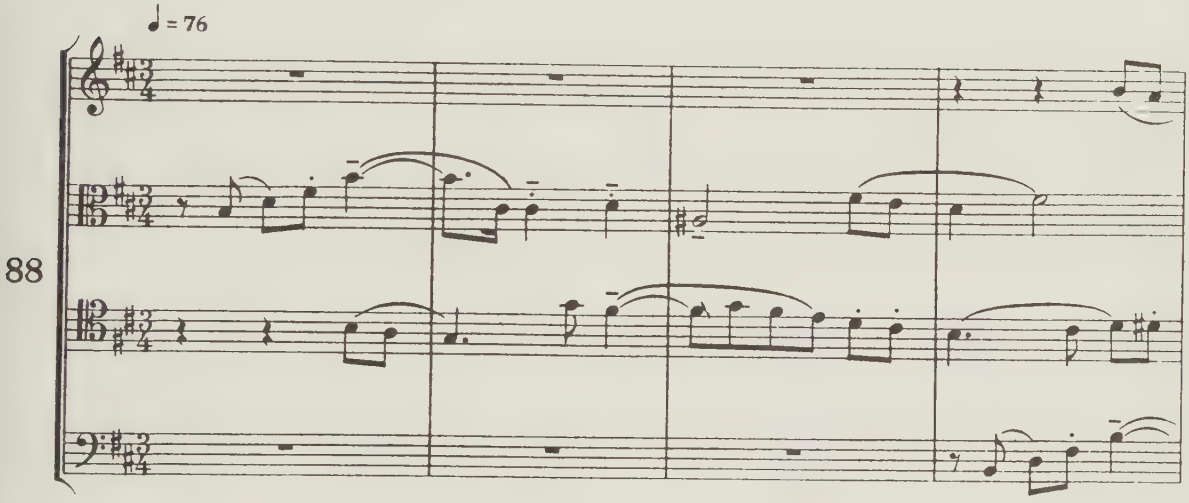


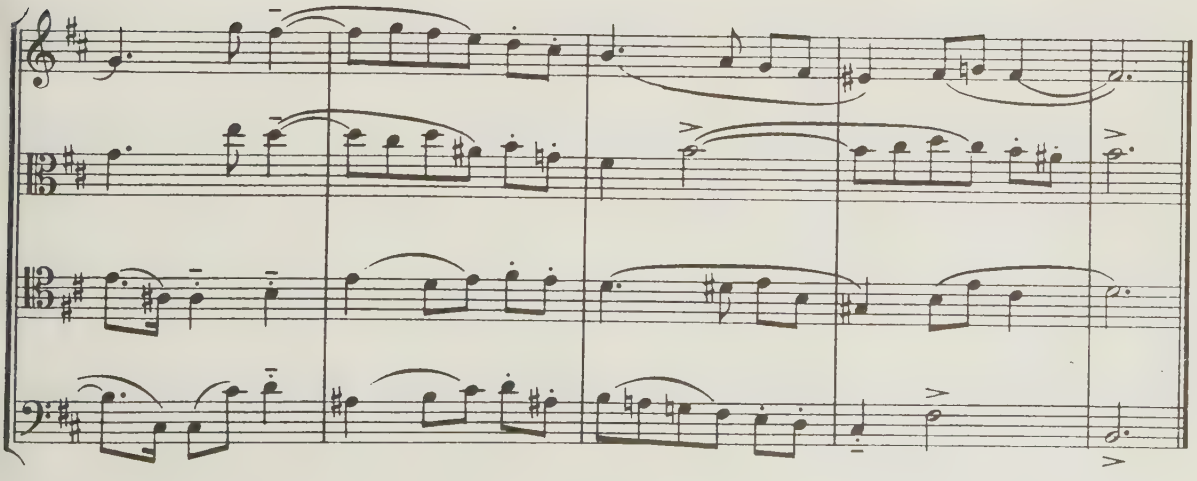
From the "Creation" (No. 11)

Haydn

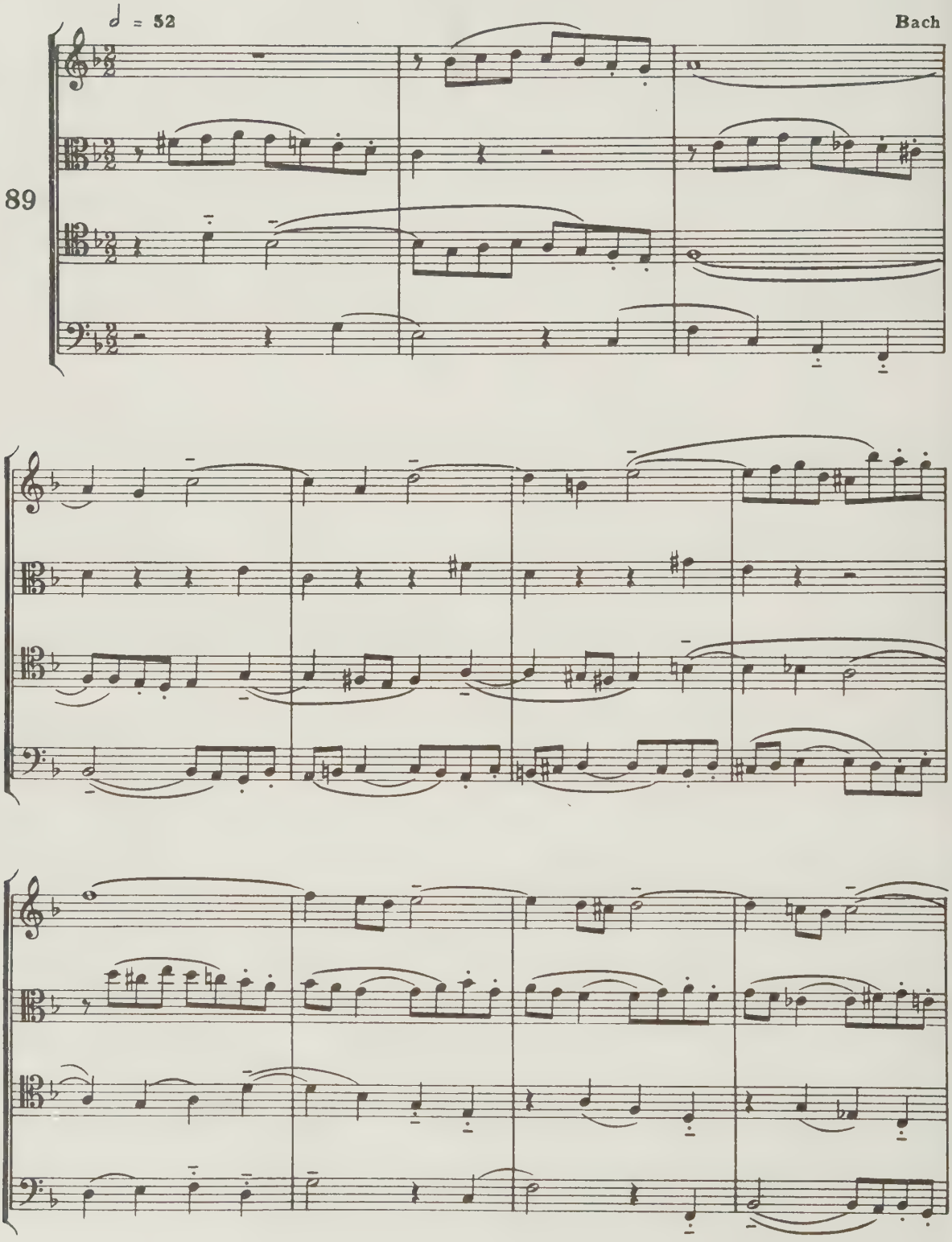


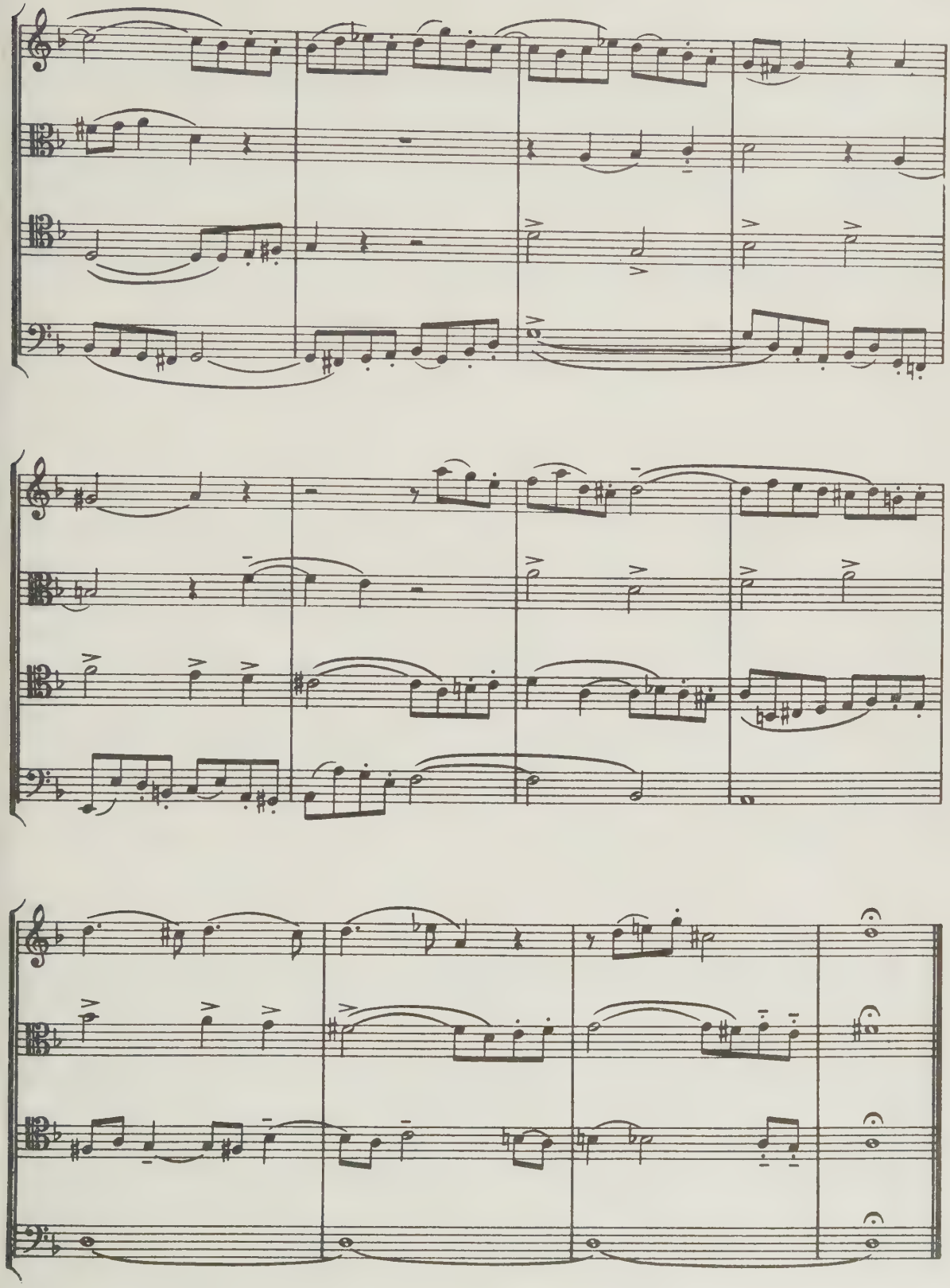


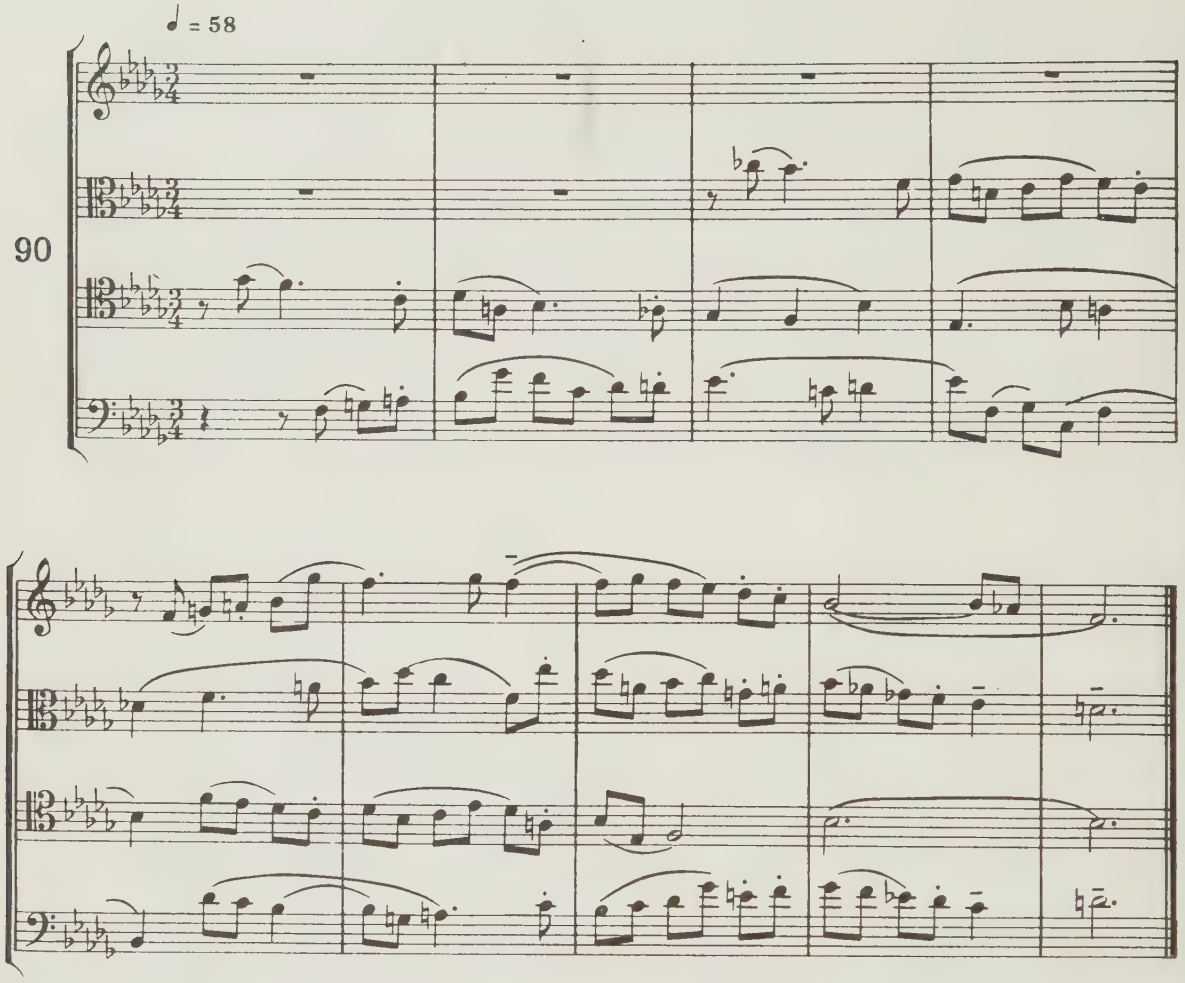

♩ = 76
88



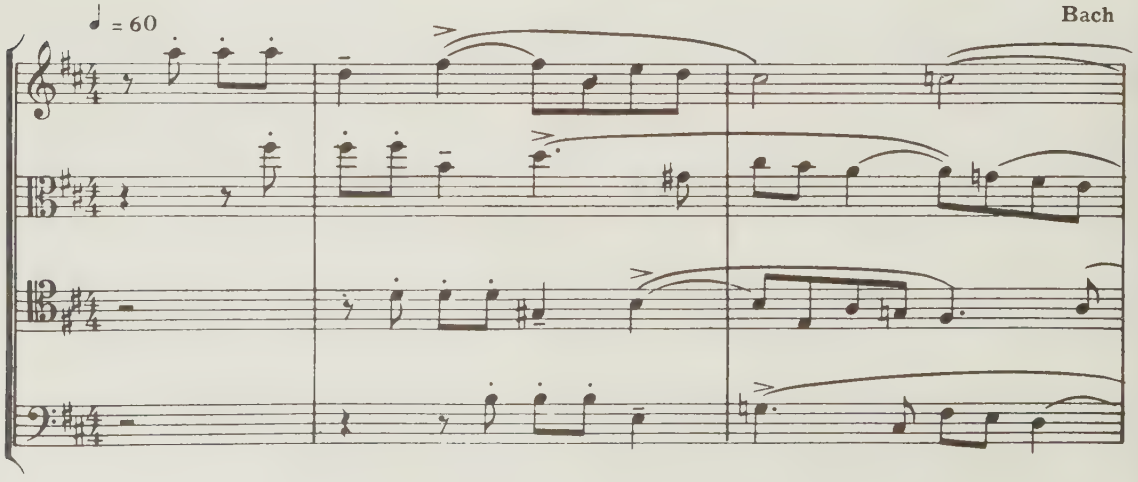
From the Art of Fugue (Contrapunctus IV)

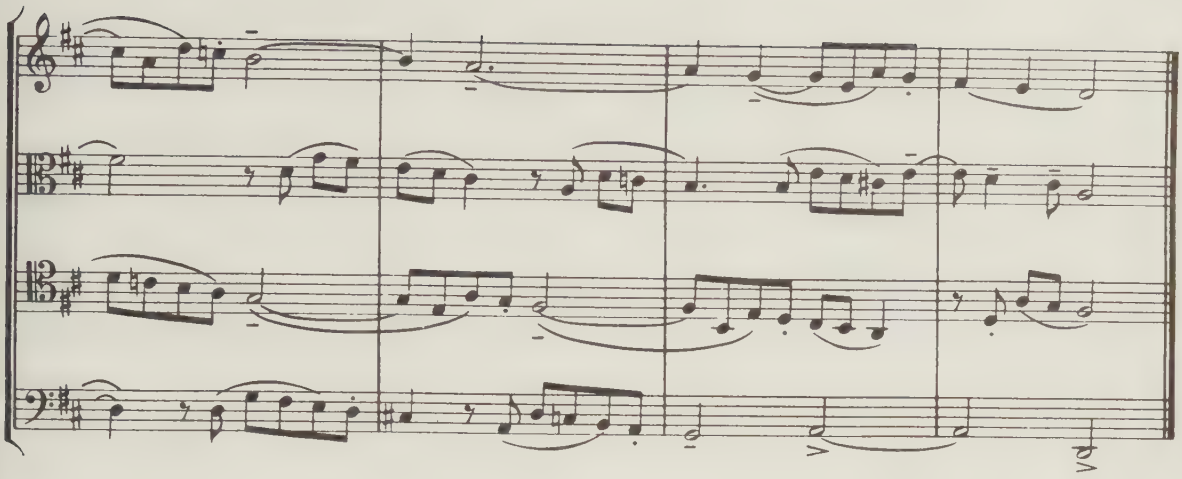




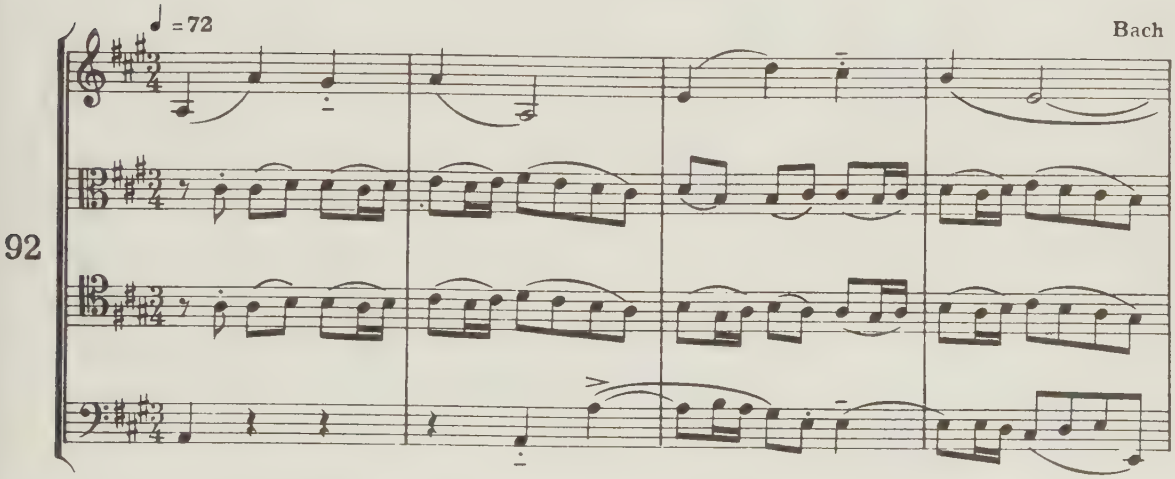


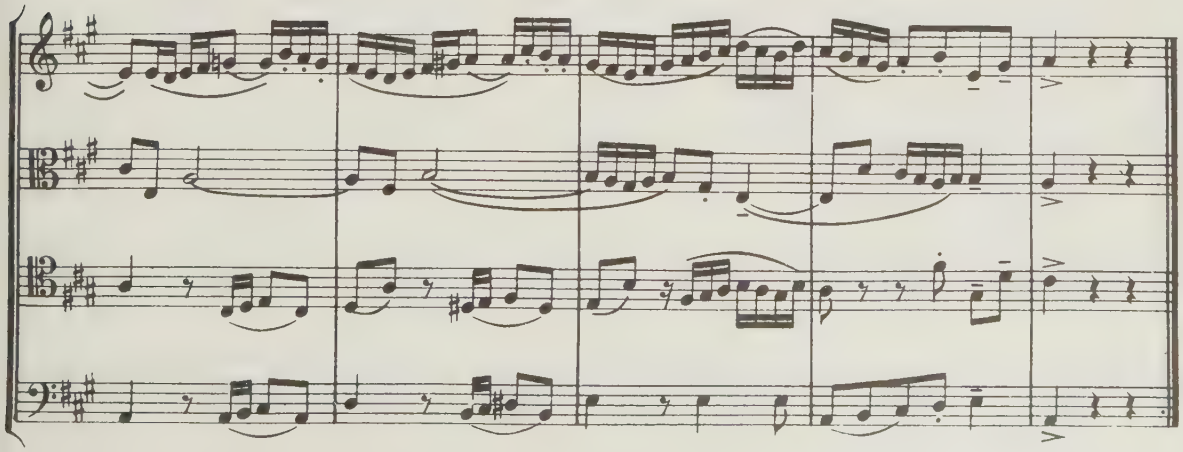
From the Fugue in D (Well-tempered Clavier, Book II)





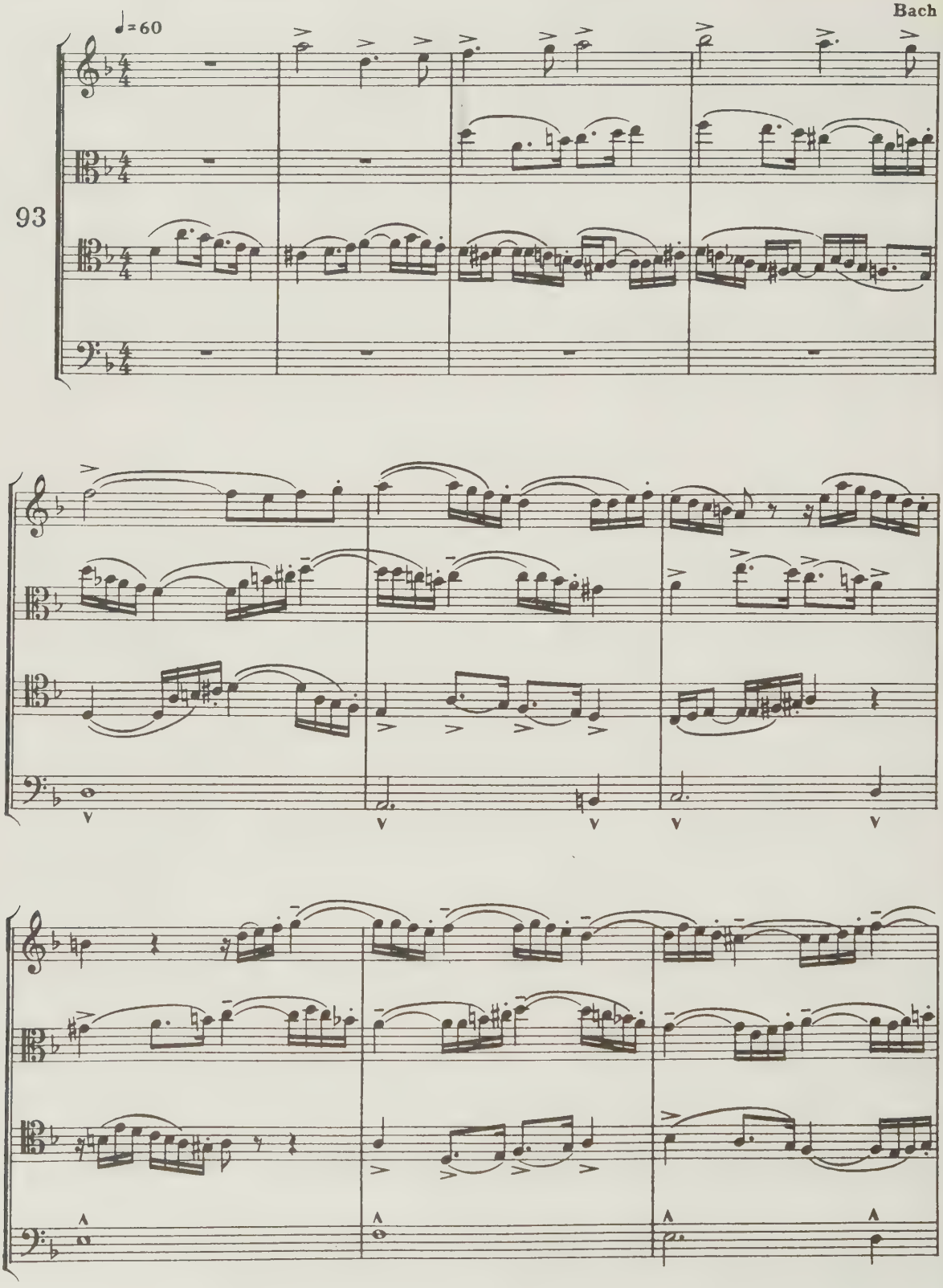
From the Mass in B minor (No. 10)

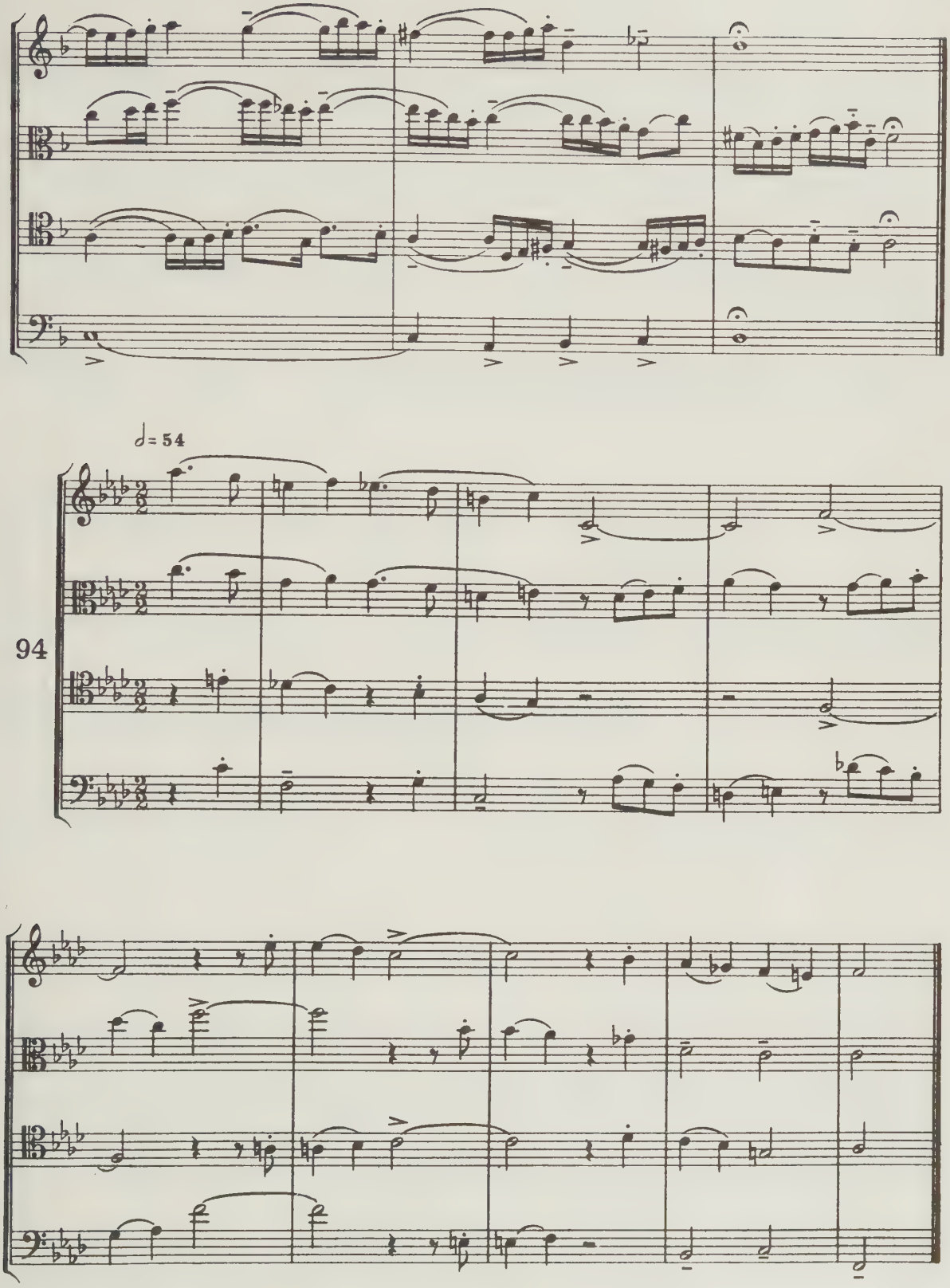




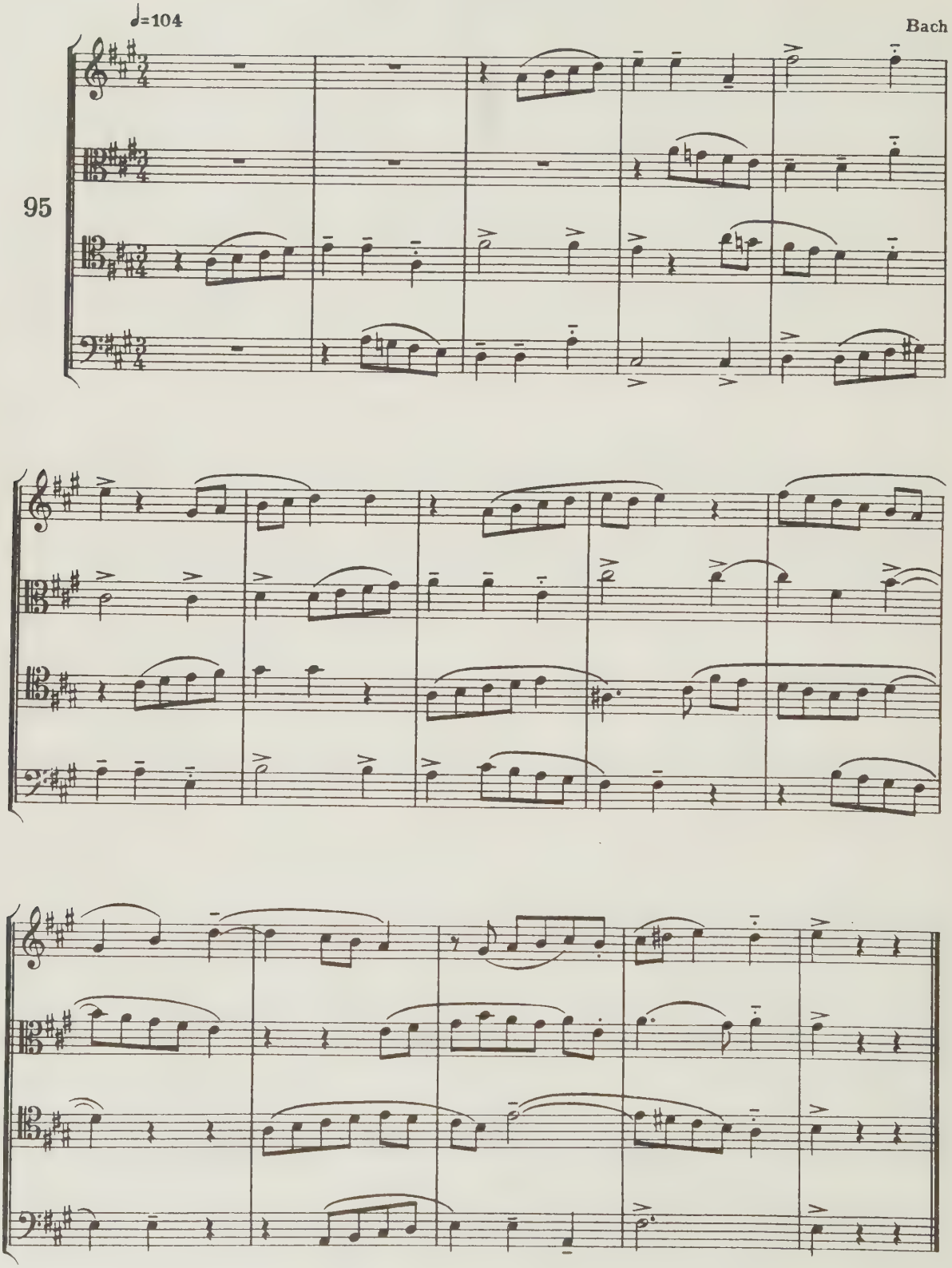
From the Art of Fugue (Contrapunctus VII, per Augmentationem et Diminutionem)

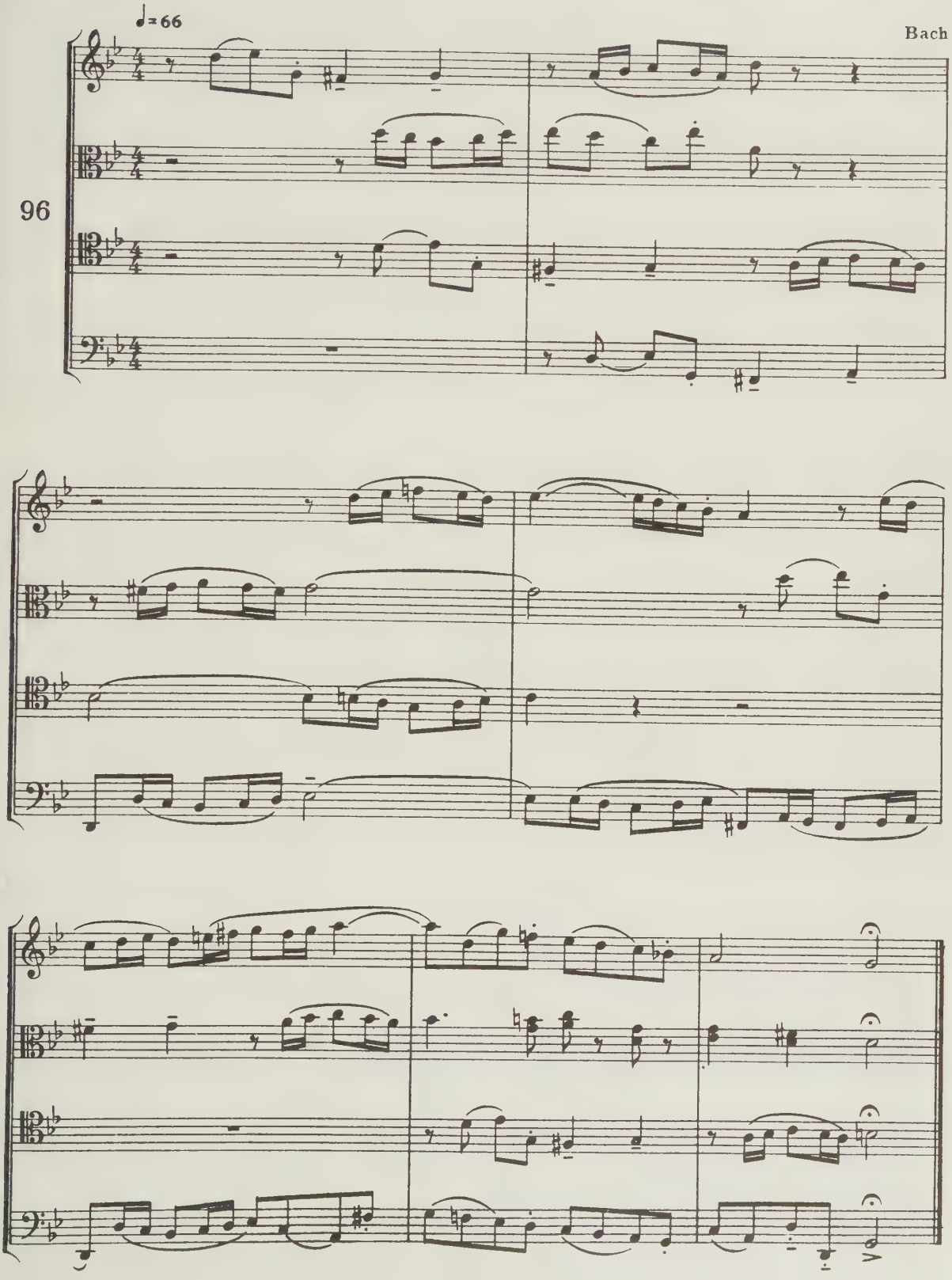
Bach

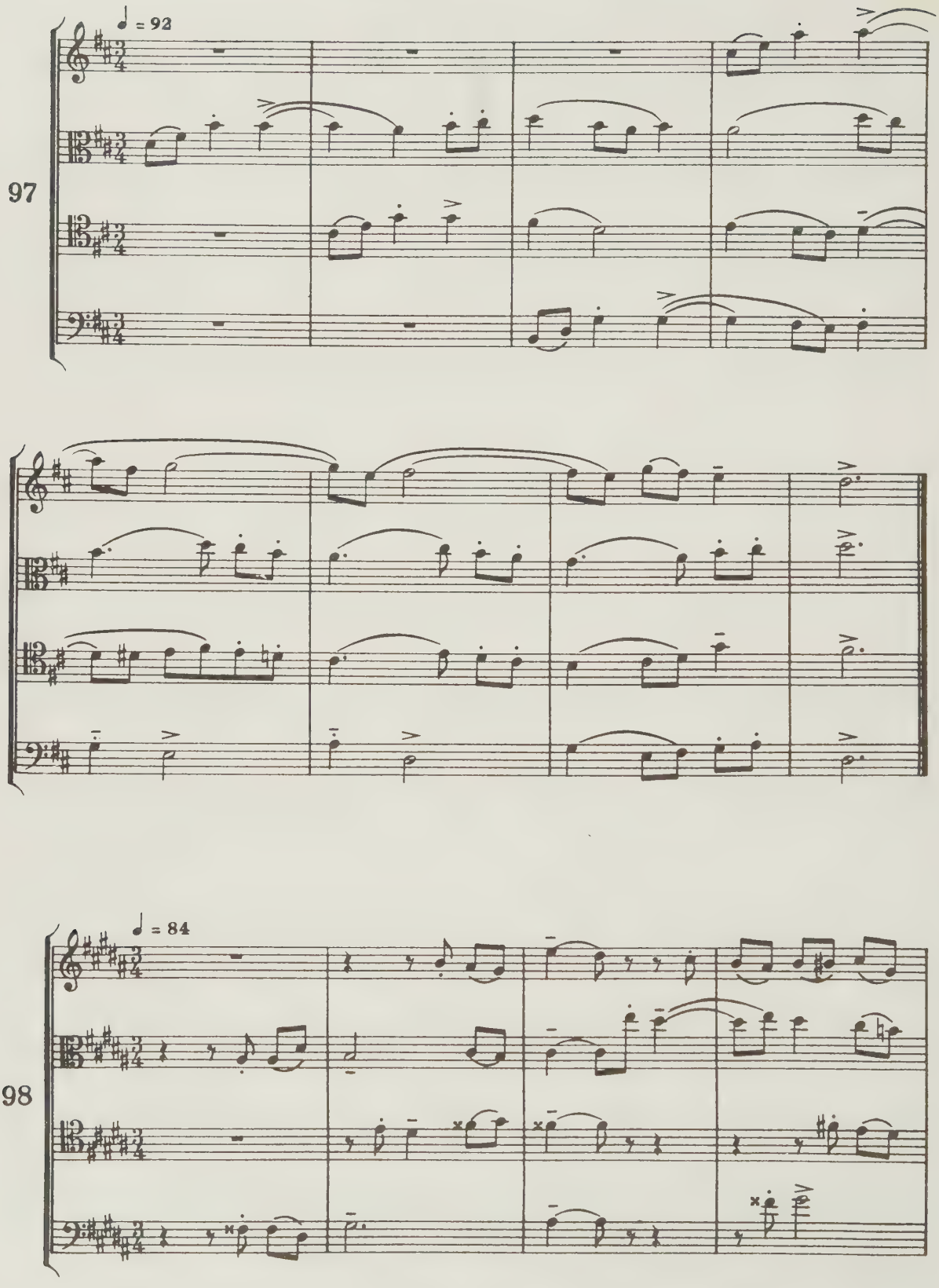


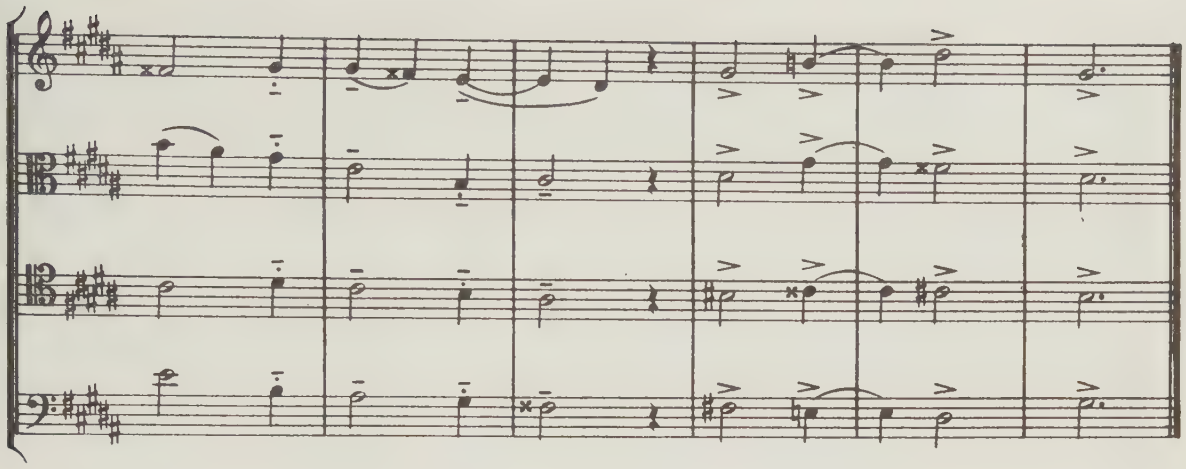

♩= 54
94

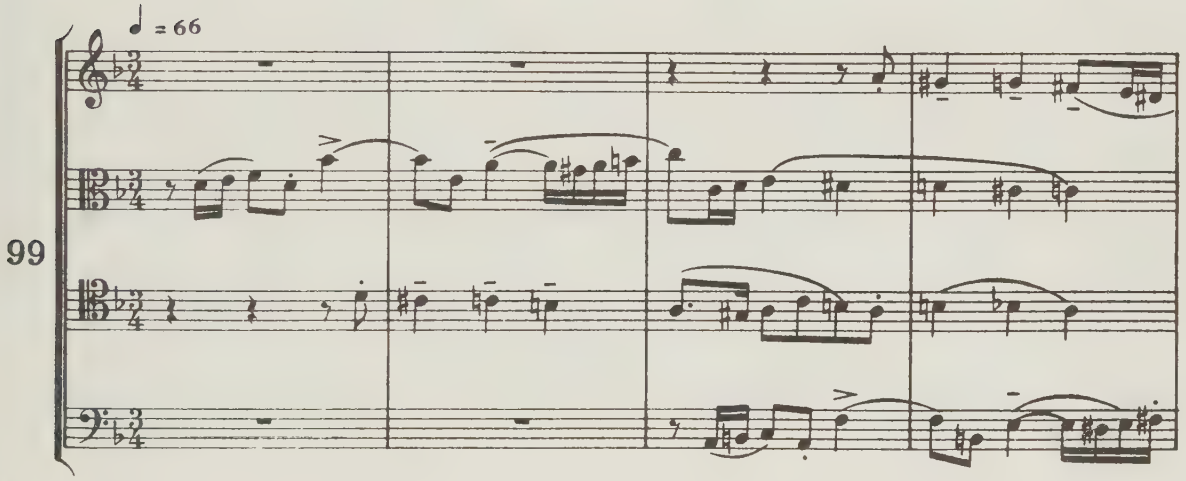
From the Christmas Oratorio (№ 26)

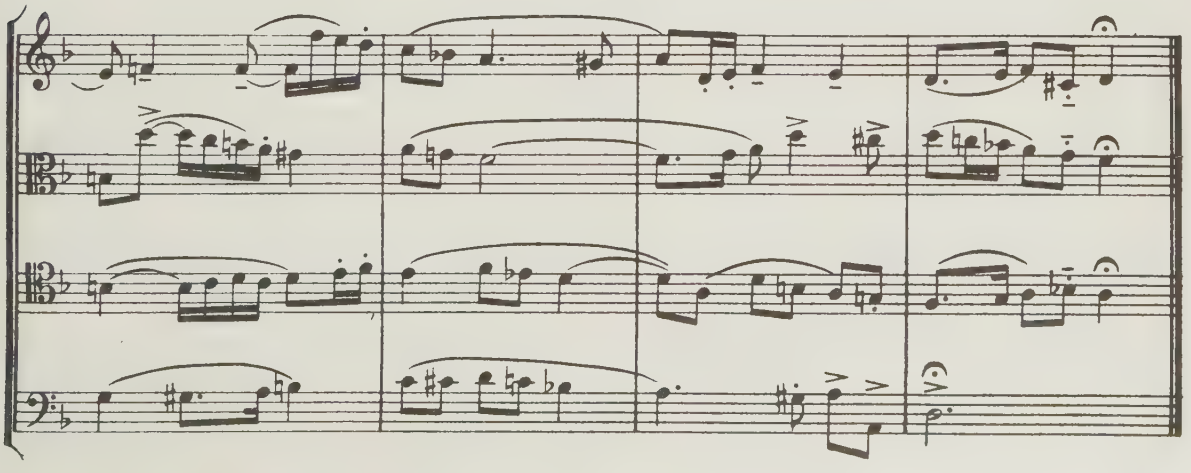


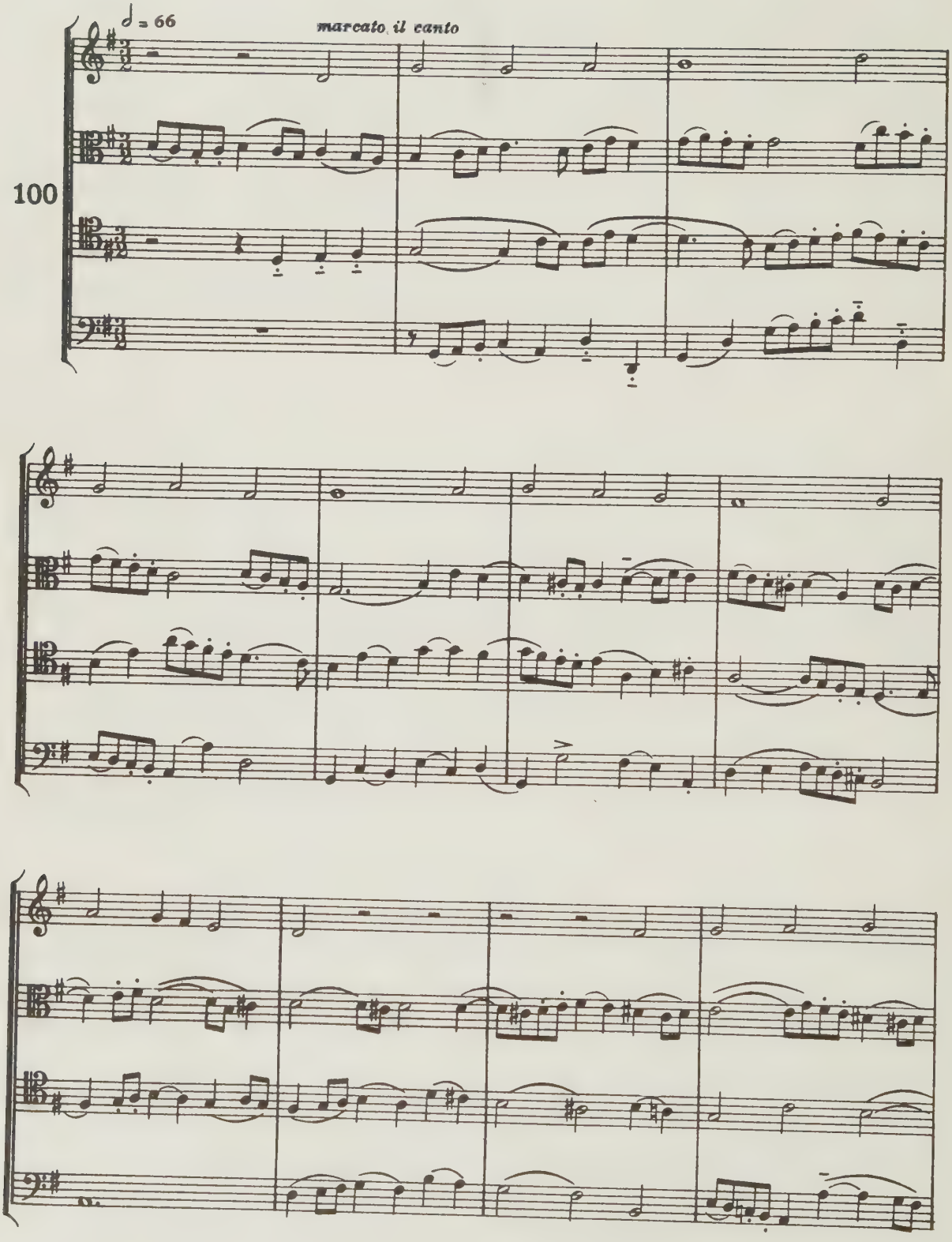

♩=66
Bach
96

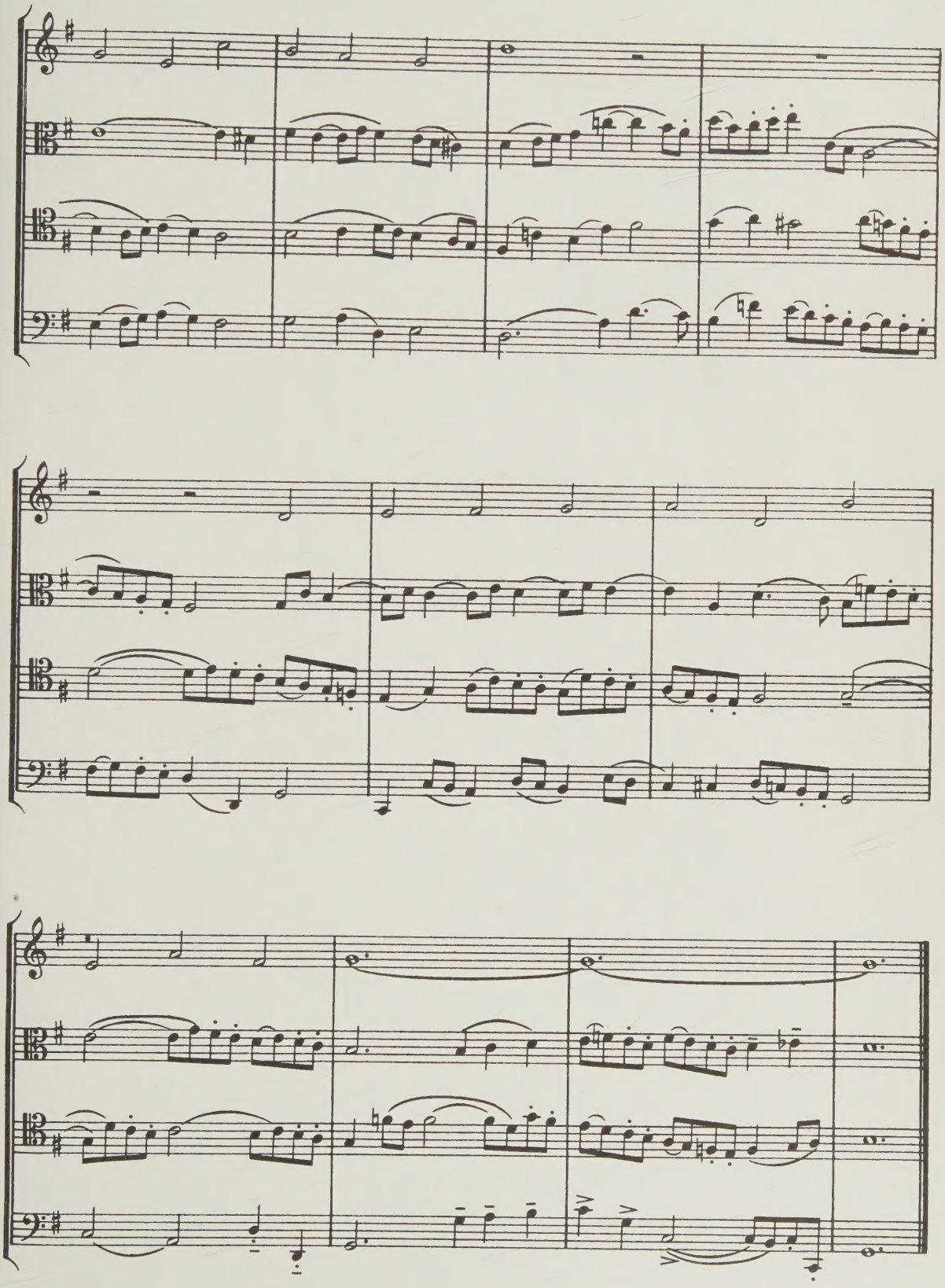

♩ = 92
97
♩ = 84
98




♩ = 66
99




♩ = 66
marcato, il canto
100



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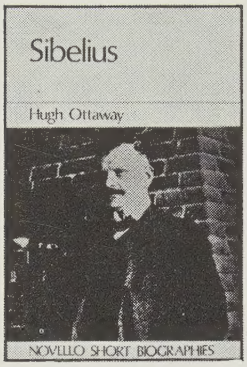

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BOOK 2

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